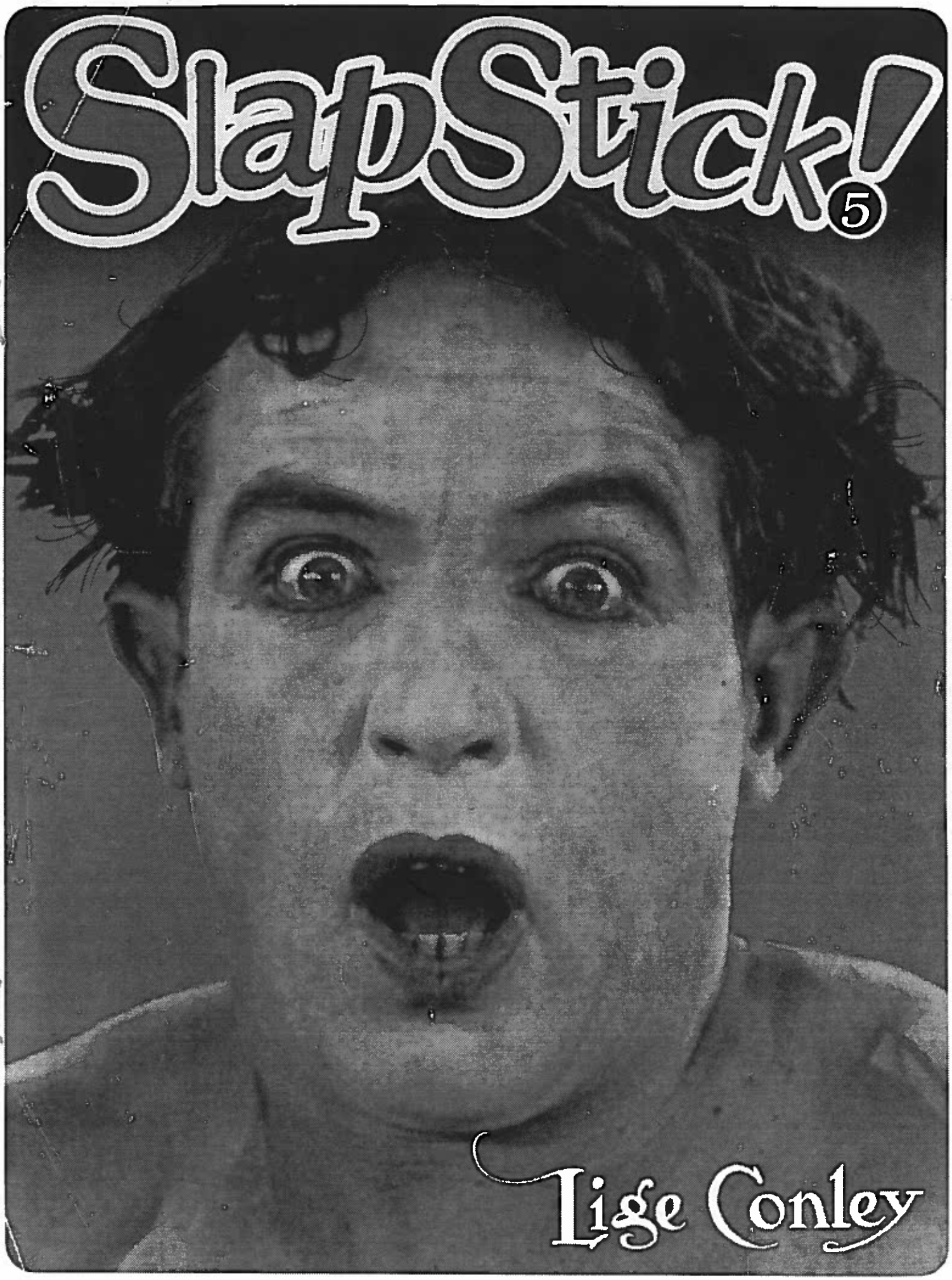
SlapStick! 5



Lige Conley

SlapStick! 5

WELCOME!

Welcome to the fifth issue of Slapstick! The magazine dedicated to the appreciation, documentation and preservation of early film comedy!

First let me thank everyone for your positive feedback of our first four issues! Once again, you made this fifth issue possible! And with your help, we're gonna keep pluggin' away at this labor of love!

So much has happened this past year, and my sincerest condolences go out to all of you whom had friends and/or family in the horrific tragedies of September 11th. Here's hoping things can only get better.

I'm still trying to make some changes with this latest issue, a few might be obvious, others will have to wait till next issue. ***We want to grow and improve!***

This issue filled up fast so a couple of things will have to wait until next issue... But there's plenty here to keep you busy.

Keep the feedback coming, let us know what we should do to improve the magazine. For now, enjoy this issue and *Happy Holidays!*

Take care and enjoy!

Steve Rydzewski
– Editor

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SlapStick!

DEDICATION

Over the years I've made many friends who have shared the same interest in early comedy and many of whom have been of tremendous help. To those people, several new friends and all our new subscribers, I dedicate this fifth issue to you...

Rob Farr, Joe Moore, Bill Sprague, George Reed, Paul & Christal Kassig, Richard Roberts, Cole Johnson, Mark Johnson, Steve Massa, Brent Walker, Pierre Pageau, Jean-Jacques Couderc, Hooman Mehran, Floyd Bennett, Andrew McKay, Claudia Sassen, Kim Pitylak, Dr. Reuben Matzkin, Joan Berschler, Lisa Huber, Phil Posner, Bo Berglund, Bob Birchard, Eddie Quillan, Madeline Hurlock-Sherwood, Walter Lantz, Hal Haig-Priest, and there's been many more whom time has caused me to forget; you know who you are so forgive me!

Thanks must also be given to everyone involved in the making of these early comedies we love so well.

Special thanks to my family for always being here.

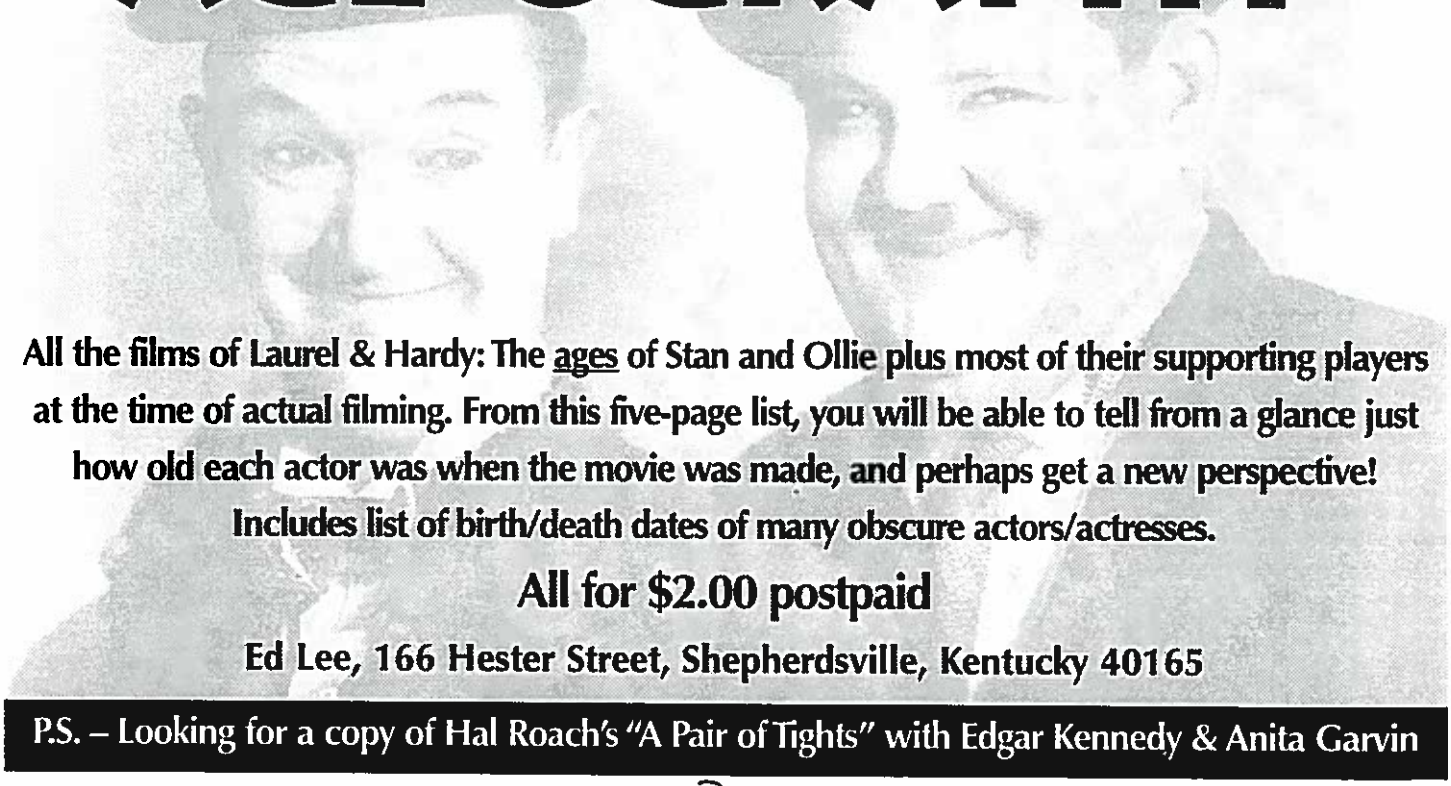
Thank you all, Happy Holidays and Happy New Year.

Hi Rob - Hope you enjoy these issues! Steve

Steve Rydzewski
– Editor

PS- Please note that Slapstick! is now $8. per issue postpaid if mailed within the US; $10. Canada; $13. outside North America

LAUREL & HARDY FANS!
"AGE-OGRAPHY"



All the films of Laurel & Hardy: The ages of Stan and Ollie plus most of their supporting players at the time of actual filming. From this five-page list, you will be able to tell from a glance just how old each actor was when the movie was made, and perhaps get a new perspective! Includes list of birth/death dates of many obscure actors/actresses.

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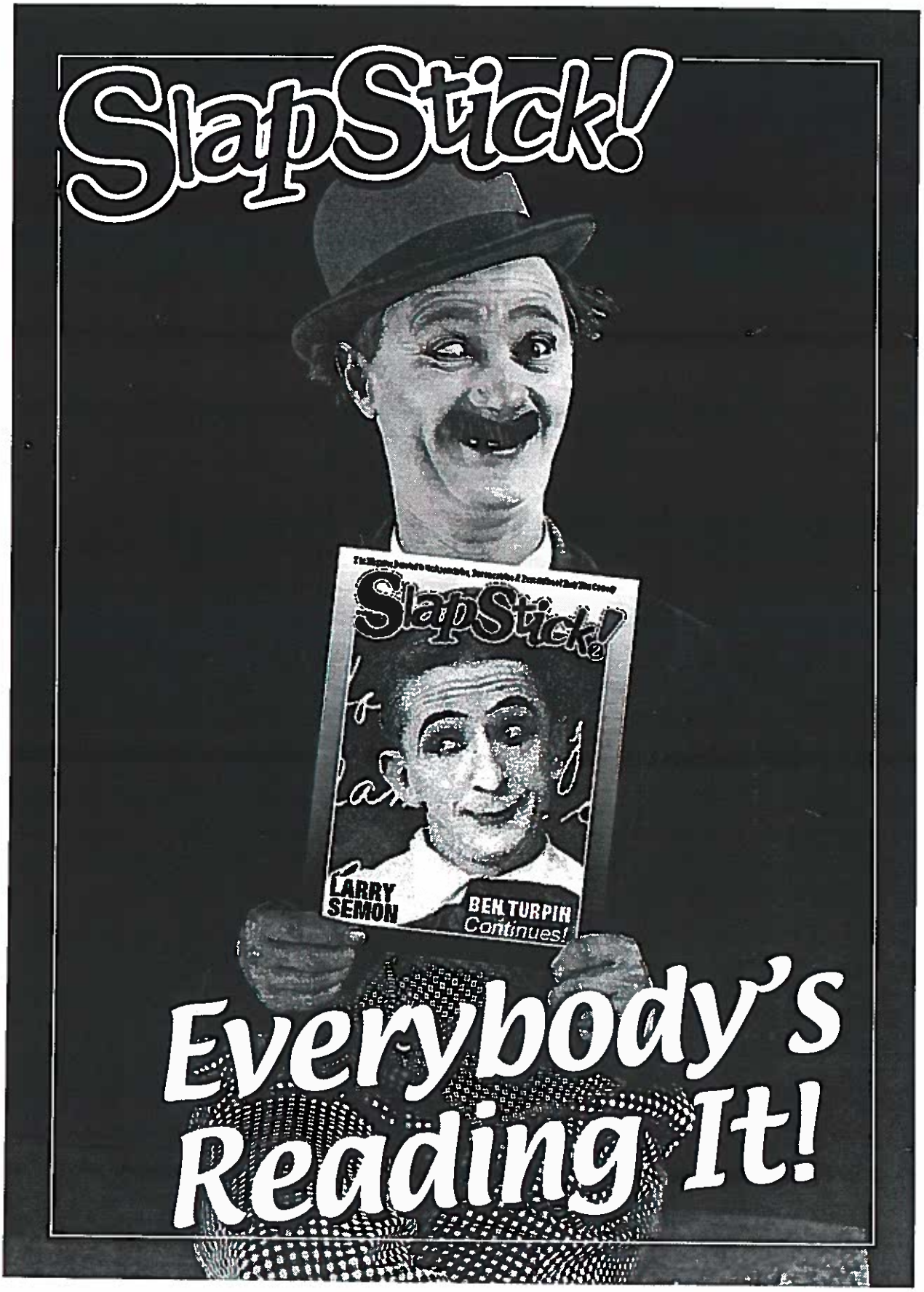
P.S. – Looking for a copy of Hal Roach's "A Pair of Tights" with Edgar Kennedy & Anita Garvin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Everybody's Reading It!

Lige Conley

THE STORY OF A FORGOTTEN SILENT COMEDIAN

By Brent Walker

In their excellent book Clown Princes and Court Jesters, authors Kalton C. Lahue and Samuel Gill profile 50 silent comedians other than the "big three" of Chaplin, Keaton and Lloyd. Included are performers as well known as Harry Langdon and Laurel and Hardy, as well as lesser lights like Billy Franey and Milburn Morante whose names are only known to die-hard comedy buffs. However, one comedian not included in the book is Lige Conley, and the reason for this is understandable. Though he spent nearly six years as the star of Educational's Mermaid Comedies produced by Jack White- where he received the nickname "The Speed Boy of Comedy"- he never achieved enough fame to have a series under his own name. Additionally, only a handful of his starring comedies remain readily available to film collectors. However, it is largely on the strength of two of these comedies- FAST AND FURIOUS and AIR POCKETS, both produced in 1924-that the name Lige Conley has held familiarity to fans of silent short humor.

Both comedies are among the most breathtakingly paced and gag-packed shorts of the silent era, a monument to the willingness of producers to go to any length and expense for a good sight gag. The films also show Conley as a youthful, athletic comedian whose face and wiry black curls gave him more than a passing resemblance to an out-of-makeup Charlie Chaplin. Granted, nothing in the films gives any indication that Conley had the potential to be the equal of better-remembered Educational comedy stars such as Lloyd Hamilton and Lupino Lane. Yet, there is more to Conley's story than just the Mermaid Comedies-though years of obscurity, and a dearth of biographical material have made fleshing out the details of the life of this forgotten clown difficult. Added to this is the fact that Conley was already forgotten when he died at a very young age in a freakish roadside accident, and thus was not around to experience the early revival of silent comedy in the Fifties and Sixties.

Conley was born Elijah A. Crommie on December 5, 1899 in either St. Louis, Missouri or Los Angeles. (At least one source gives his birth year as 1889, the same as Chaplin. But based on visual evidence, it does seem more probable that the later year is correct, and that he made his film debut as a teenager.) The young Lige Crommie, who was educated in Los Angeles, had played youth parts in vaudeville and stock company productions of "Shore Acres" and "Rip Van Winkle." Crommie also worked as a cartoonist at the Los Angeles Express prior to his entry into movies (a 1930 Educational press sheet states that he also worked as a cartoonist for a San Francisco paper). A 1915 Los Angeles City telephone directory lists an Elijah A. Crommie at 141 E. Ave 40, and gives his occupation as draftsman. It also gives his parents as Walter S. (a "fire builder"-which presumably isn't the same thing as "arsonist") and Margaret Crommie (maiden name Hennessey). He also had three siblings, two older brothers Walter Samuel and Arthur John (both born in 1891 in California, which might validate Los Angeles as Lige's birthplace), and one sister Mildred. (Comic actress Babe London, who worked with Conley at Mermaid, once told film historian Sam Gill that Conley/Crommie had a tight-knit family that accompanied him onto film stages.)

Whatever his background, it is known that Lige Crommie's first credited film appearance came in the Mack Sennett Keystone-Triangle Comedy A JANITOR'S WIFE'S TEMPTATION (released December 5, 1915) starring Fred Mace and Harry Gribbon. . Crommie and future comedy director Robert Kerr pop up briefly as two gun-wielding men who shoot up a cafe. (A Keystone one-reeler, A HASH HOUSE FRAUD, released six months earlier on June 10, when Sennett was still a part of the Mutual film program, features a performer greatly resembling Crommie as a Chaplinesque bum who comes into Hugh Fay's hash house, though whether or not this is Crommie cannot be confirmed.)

Sennett's Edendale studio was just a couple miles from Crommie's Avenue 40 address, just across the Los Angeles River and over a hill or two. Though it is likely that he made more appearances at Keystone between 1915 and 1917, only about a half-dozen titles can be confirmed, either by his billing on titles, in trades, visual evidence in films or stills, or by his mention in continuity synopses. Shortly after joining Keystone, Crommie was instrumental in assisting his friend and fellow *Los Angeles Express* cartoonist Mal St. Clair in gaining employment at the Fun Factory (as recalled by St. Clair in a 1926 *Motion Picture Classic* article, and recounted in Ruth Anne Dwyer's *Malcolm St. Clair – His Films 1915-1948*).

The second confirmed Crommie appearance comes as an accomplice to crook Dave Anderson in HIS LAST LAUGH (April 6, 1916). Lige had a larger role in DOLLARS AND SENSE (September 10, 1916) featuring the Keystone romantic team of Ora Carew and Joseph "Baldy" Belmont and directed by Walter Wright. Carew stars as an innkeeper's daughter who is in love with simple farm boy Belmont.

However, Mal St. Clair (the lanky future director and Crommie cohort, who was quite underrated as a comedian) arrives as an Englishman who will inherit a fortune if he marries – a problem innkeeper Nick Cogley quickly rectifies by offering his unwilling daughter. Carew also has a dual role as her own mischievous twin brother. Crommie's sixth-billed role, as St. Clair's put-upon valet, is quite a revelation. Crommie – only 16 or 17 at the time if the 1899 birth year is to be believed – is costumed in heavy beard and old-man makeup as a bad-backed old geezer who is constantly piled upon with heavy baggage. Crommie's performance is light years away from his breezy, clean-shaven personae in the later Mermaid films. He plays St. Clair's sidekick in a second Carew-Belmont short, HER CIRCUS KNIGHT (March 18, 1917), this time as a pair of circus animal trainers. In his last known Keystone appearance, THE LATE LAMENTED (September 23, 1917) he is paired with Mack Swain in a supporting role as a pair of impoverished boarders. There is a possibility that some of the footage of this film, which stars George Binns, originated as a Triangle Comedy, the lower-budgeted one-reelers shot on Sennett's lot and using his performers.

In the summer of 1917, Sennett severed his ties with Triangle to begin producing his comedies for Paramount/Famous Players-Lasky. Crommie was among the performers who were let go in the process. Rather than continue in the post-Sennett Keystones produced by Triangle, Crommie took his talents to Hal Roach, whose Rolin Film Company was making a name for itself with the comedies starring another former Keystone juvenile, Harold Lloyd. From September 20, 1917 through June 8, 1918, Lige appeared in Rolin comedies, listed on the payroll ledger under the name "Lige Cromley" (and even once "Lige Bromley"). Though this would seem to be a misspelling by a bookkeeper, at least one still exists signed by the comedian as "Lige Cromley," and it is quite probable that even at this early date there was a decision that "Crommie" was too unusual a last name (or sounded too much like "crummy") for a Hollywood moniker.

He was considered an extra player at Rolin (as opposed to a "stock," or salaried, performer), generally earning $5 per day for his work. He worked in about 21 Harold Lloyd one-reelers and nine of the shorts starring the Italian clown Toto. He apparently had larger parts in the Toto films, though none were available for viewing by the author (one, A ONE NIGHT STAND was shown several years ago at the Pordenone Film Festival.)

However, in the Harold Lloyd one-reelers, Lige can be seen occasionally in brief but highly featured bit roles. In A GASOLINE WEDDING (March 3, 1918), Lige has a significant bit as a high-hatted "Keystone Kop" type-playing solitaire in a vacant lot-who sees the vehicle of Harold and Bebe Daniels speed by. He uses a telescopic spyglass to get a better look and registers Ford Sterling-like reactions. In ON THE JUMP (March 31, 1918), he plays a man in a derby and mustache who is kicked by Lloyd while getting off an elevator. IT'S A WILD LIFE (April 21, 1918) casts him as a top-hatted, mustachioed drunk straight from Chaplin's "A Night in an English Music Hall" portrayal, who is seen drunkenly applauding in a nightclub. Harold, sneaking out of the establishment on the floor, crawls under Lige's table and takes it with him, tablecloth and all. Oblivious, Lige leans forward and falls to the ground. Crommie again can be seen showing a Chaplin influence as man in a park with a cane during a jewelry search in ARE CROOKS DISHONEST? (June 23, 1918).

In June 1918, Crommie left Roach, and between this time and early 1920, it is difficult to track his whereabouts. Dramatic Mirror reported that Lige returned to Rolin briefly in March 1919, to work with Harold Lloyd, and sure enough he is listed on the Rolin payroll (which resides in the cinema library at the University of Southern California) as a $25 per week stock employee on Lloyd's final 13 one-reelers-again as "Lige Cromley." However, unlike his earlier stint at Rolin, Lige cannot be seen in many of the surviving films such as DON'T SHOVE, JUST NEIGHBORS or COUNT YOUR CHANGE (aka STEP LIVELY), though he does have a brief bit as an American drill sergeant in A SAMMY IN SIBERIA. Since very few on-screen performers were on salary at Rolin at the time (virtually only Lloyd, Bebe Daniels, Snub Pollard, Sammy Brooks, Dee Lampton and Marie Mosquini)-the rest paid as $3-5/day extras-it would suggest that perhaps Lige was also employed behind-the-scenes as a writer or gag man (a la Alf Goulding, Gil Pratt, Frank Terry and others at the time).

It is also believed that he worked in Henry Lehrman's Fox Sunshine Comedies around this time (his 1929 *Motion Picture News Blue Book* bio lists Sunshine as one of his former employers). However, since the Sunshine comedies are mostly lost or reside in Eastern European archives, and there are few records for these films, specific titles in which he appeared cannot be confirmed. He also may have briefly returned to Sennett (he can be glimpsed in a still from the 1919 WHY BEACHES ARE POPULAR, a roadshow short to accompany the feature YANKEE DOODLE IN BERLIN), before returning to work for Lehrman in at least one of his First National shorts, the three-reeler A TWILIGHT BABY (January 24, 1920), starring Lloyd Hamilton.

Crommie then left Fox with director Jack White, when the latter took Fox star attraction Lloyd Hamilton along in his quest to become an independent comedy producer. White began production of a series of Mermaid Comedies, which would be released by Earle W. Hammons' Educational Pictures. It is not clear at what point Lige began using the name "Lige Conley," but his was truly a schizophrenic existence, using three different last names with three studios: "Crommie" for Sennett, "Cromley" for Roach and "Conley" for Mermaid and ultimately the rest of his career.

Lige appears in the very first Mermaid Comedy issued to the public, A FRESH START (released in July, 1920), and essentially receives equal screen time with Jimmie Adams in a funny though unspectacular comedy. Adams and Conley are released from the county jail (the "fresh start" alluded to in the title), and proceed to each get involved with the same girl (Marvel Rea) who coincidentally is the wife/girlfriend of prison guard Frank Coleman. Separately, Adams and Conley are caught in her bedroom, and each one disappears for several minutes during the other's escapades. Lige is knocked into Marvel's bedroom by an auto on the street, and winds up hiding in a trunk when a lion gets loose. He has several well-done physical stunts, and the lion bits are nicely staged,

though nothing unique (perhaps a homage to White's former employer Henry Lehrman?). Lige's makeup during this time consisted of a caterpillar-like spirit-gummed mustache that was constantly threatening to fall off his upper lip.

This period of Lige's career is difficult to document chronologically, because it was around this time that he also made a return trip (by the Spring of 1920), to his old stomping grounds at Mack Sennett's Edendale Fun Factory. He played small parts in a number of Sennett productions, and was still being referred to in Sennett continuity and title sheets as "Lige Crommie." It appears that between 1920 and 1921, be may have gone back and forth between Sennett and Jack White's studio two or three different times, perhaps even working simultaneously under two separate names (Crommie and Conley).

However, at Sennett, Lige finally made a breakthrough with MOVIE FANS (October 31, 1920), in which he received his first Sennett starring role. Crommie and Gordon Lewis – a mustachioed comedian shorter than the somewhat diminutive Crommie who was seen anonymously in a number of Sennett comedies through the mid-Twenties – star as two tourists who, with their henpecking wives Eva Thatcher and Charlotte Mineau pay a visit to a movie studio, where they do their best to disrupt things. Charlie Murray and Ford Sterling appear as themselves, and the delightful Kalla Pasha plays western hero "Douglas S. Hart" in this predecessor to the later THE HOLLYWOOD KID (1924). Though the film isn't known to exist, scripts and stills indicate that Crommie plays a middle-aged character a bit older than his real age, with mustache and straw hat.

Indeed, for the most part, during his presumed teens and early twenties, Crommie frequently played heavily made-up characters ages 40 to 80. Any hope that MOVIE FANS would lead to more starring roles at Sennett didn't materialize, though Crommie and Lewis made enough of an impression to continue as a team in supporting roles. In DABBLING IN ART (January 21, 1921), they pop up as two bums in a movie theater, with existing stills showing Crommie's youthful face doctored with facial stubble and bad teeth. In another movie industry comedy, THE UNHAPPY FINISH (February 20, 1921),

Sennett's Kathryn McGuire, Lige, Whitney Raymond listen as it's ***Wedding Bells Out of Tune*** for Louise Fazenda

Lige cleans the billiard balls in ***BANG!***, for Mermaid

the duo are two screenwriters who regale producer Charlie Murray in a fantastical scenario that comes to life (a la later films like Hal Roach's DON KEY, SON OF BURRO and W.C. Fields' NEVER GIVE A SUCKER AN EVEN BREAK). He and Lewis also played a couple of imbibers in MADE IN THE KITCHEN (March 6, 1921). Crommie plays at least three roles (one with Lewis) in the Ben Turpin-starred feature A SMALL TOWN IDOL (February 13, 1921).

In WEDDING BELLS OUT OF TUNE (March 6, 1921), Crommie plays the husband of Louise Fazenda, as a couple on the verge of divorce whose bickering nearly sour a pair of newlyweds (Kathryn McGuire and Whitney Raymond) on the institution of marriage, especially when Crommie is trapped all night on a ferris wheel with McGuire.

In another extant Sennett Paramount comedy, ASTRAY FROM THE STEERAGE (April 24, 1921), Crommie plays a henpecked husband who hires immigrants Louise Fazenda and Billy Bevan as servants. SWEETHEART DAYS (May 20, 1921) features Crommie as another crotchety old man, the irascible father of McGuire.

During this same time period, he appeared in a couple more Mermaid Comedies, though they may have been filmed earlier and withheld. In HOLY SMOKE (released February 27, 1921, and directed by Jack White), Lige is relegated to a supporting part. Jimmie Adams and Charles Gorman play bellhops at a rural hotel who engage in a number of sight gags, most memorably involving an elaborate pair of service elevators. Lige shows up in derby and mustache as one of a pair of firebugs who attempt to set fire to the hotel via a stovepipe. Before his character is blown to smithereens, Conley engages in Chaplin-derivative "shy" reactions, and takes a casual swig from a bottle of kerosene he is using for more dastardly means.

Lige took a temporary side trip to the Stern Brothers Century Comedies (which were released by Universal), where he appeared in WHIZBANG (July 27, 1921), directed by Fred Fishback.

Back at Mermaid, Conley appeared in the Lloyd Hamilton vehicle THE VAGRANT (September 25, 1921), directed by Hugh Fay, but was finally tapped by White to be the star of Mermaid's second unit, alternating releases with the

An unidentified short with Lige and Otto Fries

Hamilton product beginning with FOR LAND'S SAKE (October 23, 1921), which co-starred Earl Montgomery. In 1922, Hamilton had proven so popular that his shorts began to be released under the banner of "Hamilton Comedies," leaving Conley as the major star of the Mermaid brand.

From 1921 to early 1923, Conley's Mermaid Comedies were mostly directed by Jack White himself. The exceptions were BLAZES! (November 5, 1922) and KICK OUT (April 1, 1923), both directed by Del Lord on the cusp of his return to Mack Sennett. Elinor Lynn was Conley's frequent leading lady, with actors like Adams, Don Barclay and Claude Gillingwater occasionally co-starring with Conley.

For these Mermaid comedies, Lige began to set aside both his "caterpillar" mustache he had been using for leads (having long abandoned the old man beards and stew bum five o'clock shadows that marked his Sennett character work). Clean-shaven with curly hair parted down the middle, Lige wore little more than pancake makeup in these Mermaid Comedies and allowed his youth to show. In these shorts, he played a typical young man of the early Twenties who found himself in a variety of predicaments derived from matters of romance and employment. In this guise, as mentioned before, Conley resembled the young (pre-gray) Charlie Chaplin out of make-up-same small stature (Lige was even shorter than Charlie at 5' 2 1/2" tall, though slightly heavier at 133 pounds) and wiry black hair-with no other notable physical characteristics than slightly equine teeth. (Sam Gill, in an interview with director Norman Taurog, astutely asked about Conley's resemblance to Chaplin, and whether that was played up. Taurog told Gill that it was quite the opposite-Lige was aware of his Chaplin resemblance, and did everything he could to avoid looking like Chaplin.)

As he veered away from makeup for a more natural look, Lige's gifts for physical comedy became his most important asset as the Mermaid series progressed. A five-minute clip survives from what may be the Mermaid short THIS WAY OUT (May 27, 1923), directed by White. Mack Swain is featured as a wealthy man who is embarrassed by son Lige's female affairs. Lige finally follows his father's advice to marry, and sets out on his honeymoon in a tin lizzie. This leads to gags involving the auto and a cliff, and Lige dangling from the Hollenbeck Park bridge. Lige loses his hat, which leads to a series of wire gags in which the hat blows to various precarious places, including the top of a flagpole. Lige is pulled up and down the flagpole by a mastiff dog (which is quite possibly Teddy or one of his numerous offspring), and winds up crashing through the roof of a house and out the front door, with his hat following and landing on his head.

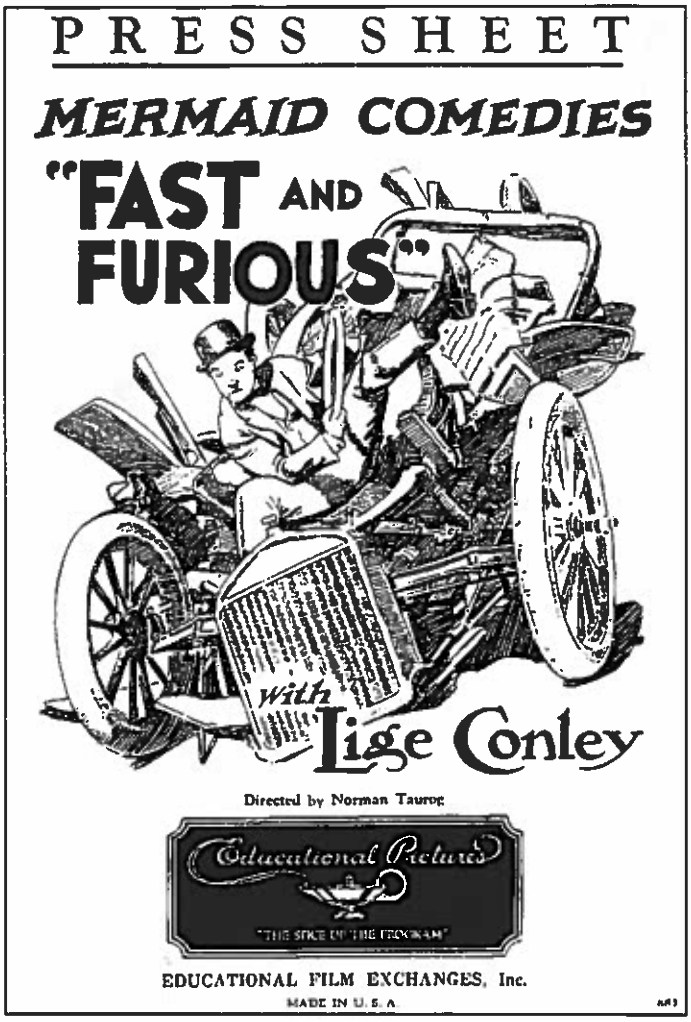
By 1923-24, a stock company for the Mermaid Comedies had developed which included cannonball-shaped character woman Sunshine Hart, heavy Otto Fries, father-figure Jack Lloyd – White's answer to Andy Clyde and Jack Duffy – and leading women Ruth Hiatt, Olive Borden and Lillian Hackett. Hart and Hiatt would soon depart for Mack Sennett's Fun Factory.

The new director of the Conley unit as of RUNNING WILD (October 28, 1923) was the previously mentioned Norman Taurog, fresh from his tutelage with Larry Semon and embarking on a near fifty-year career as a megaphone man. Initially, he alternated with Fred Fishback, who was trying to escape the stigma of his association with the Arbuckle San Francisco weekend by using the pseudonym "Fred Hibbard." The last of Fishback/Hibbard's three efforts was AIR POCKETS, released May 25, 1924.

AIR POCKETS is a very funny gag-oriented comedy that made elaborate use of wires, prop airplanes and matte photography, resulting in a short-subject that looks even more expensive than it was. Conley is at the center of much of the action, but there is very little characterization allowed any of the principal players. Earl Montgomery, former stuntman and member of the Vitagraph team of Montgomery and (Joe) Rock, gets slightly less screen time than Lige, but is given more to do in the characterization department. The film opens with financial genius Otto Fries getting a blackmail letter from a black-hand organization, with a threat to kidnap his daughter. Montgomery is introduced as an amateur detective who arrives in his airplane (whose landing takes place on an indoor stage with a realistic prop plane suspended by wires).

Meanwhile, Lige and his family (wife Peg O'Neil and mother-in-law Sunshine Hart) are introduced in what was a typical gag set-up for Mermaid comedies-a family attempting

Looks like ***Wedding Showers*** for Lige and friends



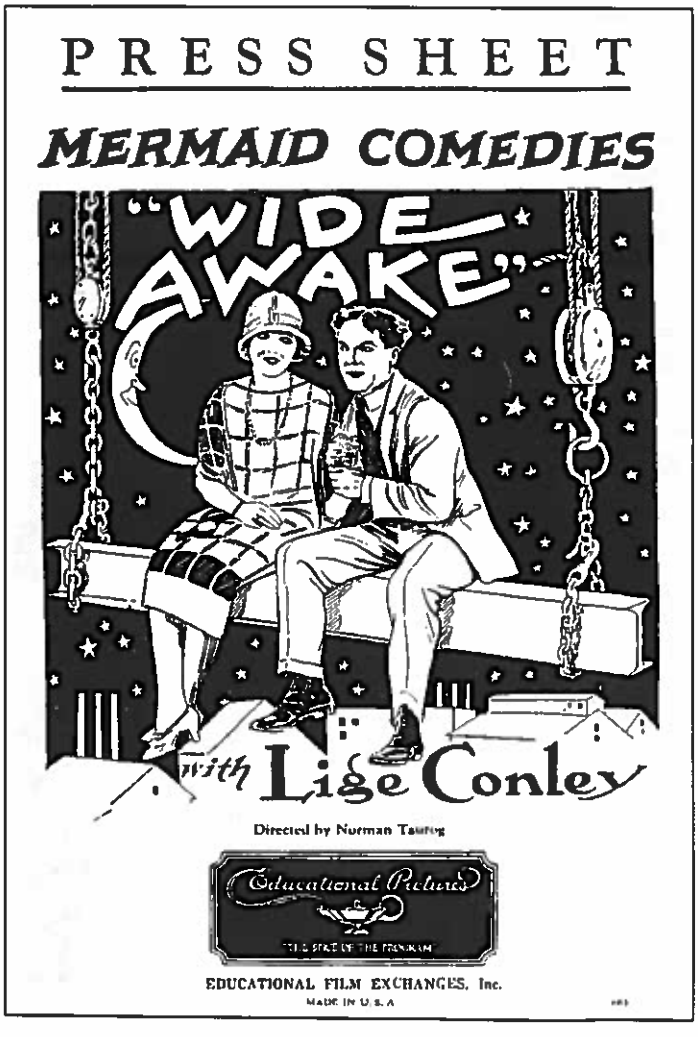
to move a crate of goods from place to place on a horse drawn cart. Lige tries to heft the formidable Hart onto the crate, but the horse rears and all are tipped off. Lige eventually attempts to board the moving horse-cart by placing a ladder on a wheelbarrow being pushed by Hart behind the cart, and Lige and his wife end up riding the ladder like a teeter-totter above the crate. Ultimately, Hart's weight collapses one of the wheels.

Lige arrives at Fries' home-where he is meeting with a financial committee to pitch his invention of a collapsible car. However, Lige inadvertently gets ink on his palm and leaves a black hand print on each committee member he touches, leaded them to believe he's a "black hand" operative. However, he convinces them otherwise and demonstrates his new invention: "the folding flivver," a carrying case that can be assembled into a tin lizzie. However, the arrival of Montgomery's plane creates a breeze that blows Lige's car away, and he is ejected from the premises. Outside, Montgomery lights a bomb and throws it, but it rolls back to where he and Lige are standing-the force of the explosion results in Lige wearing Montgomery's mustache and deerstalker hat.

To convince Fries that his daughter (Olive Borden) needs his protection, Montgomery kidnaps her in his plane. Lige pursues in another plane, with Fries' butler Spencer Bell dangling from the plane by his suspenders. Meanwhile, Lige's wife and mother-in-law take off in a third plane, which breaks in two. After an extensive aerial chase involving wire gags and process shots, Montgomery's plane crashes through a house, where Lige comes to rest spinning atop a propeller.

If the above synopsis makes no sense on paper, it makes only marginally more sense on film. However, the film moves so fast, with an unrelenting procession of elaborately staged gags using props, wires and matte shots, that there is little time to ask questions or pause for analysis-just laugh and gasp.

Taurog was back by the time of FAST AND FURIOUS (October 12, 1924), a two-reeler that, despite its lack of originality, remains one of the fastest-paced short comedies ever made. The nominal plot involves Conley working in a department store and romancing boss John Rand's daughter Ruth Hiatt. After a series of familiar gags, floorwalker Otto Fries stages a fake holdup to loot the store's safe. Conley and janitor Spencer Bell take off after Fries and his henchmen, and the rest of the film is an epic chase. Lige tries to mount a horse, but the saddle slides off. Bell drives up in a motorcycle with a sidecar-Lige jumps in the sidecar, but the motorcycle takes off alone. Lige grabs onto the spare tire behind a car, but the car takes off without him, revealing the spare tire as a service station promotion. He catches up to the motorcycle driven by Bell, but goes for a wild ride alone on the handlebars unaware that Bell has fallen off the bike. He slides down an incline and into a car, which collapses under him. He jumps into another car to stop the crooks, who have boarded a freight train, but



the train destroys his car. He and Bell commandeer a hand pump car and chase the train, which Lige is finally able to board. He falls off, but jumps back on via a bridge. He finally gets the money, and is pursued across the top of the train cars by the crooks. Despite being clobbered by the villains, he makes it off a flat car and onto a train depot, where the crooks pursue him and wind up in a waiting paddy wagon. Left with the bag of money, Lige attempts to board the wagon, unaware it has driven off, and falls into a mud puddle.

Taurog's experience with Larry Semon is evident. Many of the department store gags are lifted from Semon's films, including a memorable trick photography bit from THE COUNTER JUMPER (1922) in which an egg, incubated by a heater, sprouts chicken legs through its cracked shell and goes into a little dance. Much of the finale chase involving cars and trains resembles Semon's THE SHOW, co-directed by Taurog. And of course, the spare tire gag and the bit in which Conley rides on the handlebars of the motorcycle are both brazenly taken from Buster Keaton films – the former from THE GOAT and the latter from SHERLOCK JR., released earlier that year. However, Educational tapped into small rural theaters where major studio releases did not always play, and often borrowed material under the presumed supposition that some audience members had not seen the film from which it was stolen.

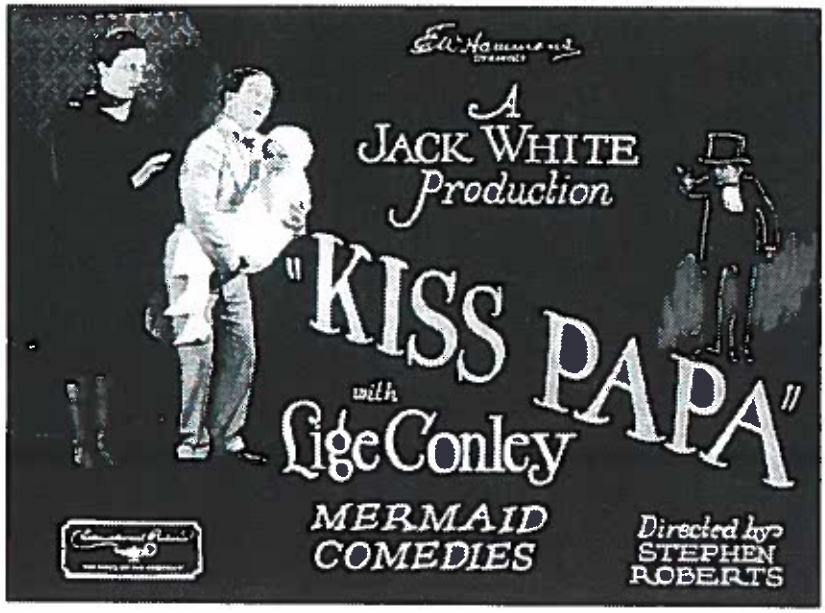
Yet all concerns for originality (and character development) fall by the wayside in the sheer energy and non-stop pacing of the action in FAST AND FURIOUS, which certainly validates Conley's Educational press agent-coined nickname "The Speed Boy of Comedy." And though short on characterization, the film does present Conley as a breezy, cheerful Harold Lloyd-esque personality, which certainly differentiated him from any number of unsmiling mustachioed comics then operating in the second and third tiers of comedy.

Based on these two comedies and a third non-Conley Mermaid, FAMILY LIFE (March 30, 1924) starring Mark Jones, one might easily jump to the conclusion that 1924 was a high-water year for the post-Hamilton Mermaid brand. However, the dearth of surviving material from the Conley years surrounding this period make it difficult for a true assessment.

In April of 1925, presumably upon completion of the season's Mermaid comedies, Conley went to Culver City for a freelance assignment in Hal Roach's A PUNCH IN THE NOSE (released January 3, 1926 under Jay Howe's direction), part of the All Star Comedy series. As a May 16, 1925 issue of *Moving Picture World* asserted, Lige was only one of four equal stars in this "All-Star" comedy, the others being Al St. John, Dot Farley and Lucien Littlefield. Nevertheless, according to the Roach payroll ledger, Littlefield ($350-400/week), Farley ($300/week), St. John ($250-500/week) and James Finlayson ($275/week) were all paid substantially more than Conley (at $83.33-250/week), perhaps a sign that-though Conley's films were doing well in the hinterlands-his name did not carry prestige in the big city.

Back at the White studio, Estelle Bradley had assumed the role of leading lady upon Hiatt's departure for Mack Sennett, and Conley resumed making another batch of comedies. Stephen Roberts eventually assumed the directorial reins from Taurog, while there was some indication that Conley's popularity might be waning. White had begun producing comedies starring veteran funnyman Al St. John for release under the Mermaid brand, and stage performers such as Zelma O'Neal and Franklin Pangborn had been added briefly to lend some spice to the program. Additionally, Conley had begun to share screen time in his comedies with lower rung comics such as Phil Dunham, Eddie Boland and Clem Beauchamp.

Finally, Conley and White parted company, with Conley going to Fox for at least three Imperial Comedies in 1926, THE STEEPLECHASER, KING OF THE KITCHEN and



SLIPPERY SILKS.

He also appeared in BATTLING KANGAROOS (December 5, 1926), an entry in Fox's Animal Comedies series. Directed by Jules White, Lige has to battle for screen time with newcomer Sterling Holloway and veteran Sennett makeup specialist George Gray. In fact, Holloway and Gray get some of the best moments when Conley, as a taxi driver they hire to whisk a wealthy businessmen to the docks, is not present. The best moments in the film come when a batch of kangaroos get loose via a broken shipping crate and wreak havoc. Lige later enters one of the Australian marsupials in an all-comers challenge against prizefighter Al Kaufman (a real-life former heavyweight contender), where the human is no match for the boxing kangaroo.

Conley's moment in the comedy sun had come and passed. The comet of success was a brief one for comedians who failed to win a permanent place in theathergoers' hearts once the arc lamp was extinguished and the house lights went on. Nevertheless, Conley had spent almost six years starring in comedies for one comedy brand – Jack White's Mermaid Comedies. A stint longer than most star comedians spent at one place.

Then living at 829 N. McCadden Place (moving from his previous residence at 1010 N. Serrano Ave.) and seeking any kind of work to support himself and his wife Carolyn, Conley returned again to the place where he first entered motion pictures-Mack Sennett's Edendale lot-around December 1926. Conley initially worked behind the camera, replacing Ralph Ceder as the director on the Ben Turpin comedy LOVE'S LANGUID LURE (not released until August 28, 1927). He then did uncredited writing on three Sennett shorts: CATALINA HERE I COME, SMITH'S COOK and SMITH'S COUSIN before leaving Sennett in February 1927.

Conley took his "freelance writer for hire" over to Hal Roach Studios in Culver City in the month of April 1927, where he was paid $175 a week to collaborate with Frank Butler on the story for SAILOR BEWARE!, one of the early comedies featuring Stan Laurel and Oliver Hardy before they were a formal team.

Back at Sennett in late summer, he was given another chance before the cameras, in the Sennett Girl comedy LOVE AT FIRST FLIGHT (January 29, 1928). This short was a far-fetched spoof of the Charles Lindbergh phenomenon, with Joe Young as the Lindbergh-esque world flyer and Lige as his mechanic, whose name was-what else? – "Andy McCannick." Also on board is the plane mascot Tom Sing Long, played by Puzzums the cat. When the plane shows signs of trouble, Young and Conley bail out, and as is natural in a "Sennett Girl" comedy, they drop onto a desert island where dance instructor Daphne Pollard and her class of bathing girls have been stranded due to a shipwreck. Young romances Madeline Hurlock, in a hilarious spoof of screen vamps as "Nita Nutti." Conley is paired off with Pollard, and the two have a number of funny scenes together, which provide an excuse for Technicolor tableaus featuring the Sennett Bathing Girls. The film's best gag comes at the end, when Young and Conley's abandoned plane-all but forgotten for most of the picture-is shown being landed by its only occupant: Puzzums the cat! Despite only recently having left Mermaid, Sennett publicity agents seemed to have short memory, spelling his name "Lyge Connolly" in some press releases.

After this, Conley appeared in his only known silent feature, THE CHARGE OF THE GAUCHOS released on September 16, 1928 by FBO. Conley played a Latin role as "Gomez," in a film that starred Francis X. Bushman (who had been blackballed by Louis B. Mayer and MGM) as an Argentine independence fighter and garnered mostly bad reviews upon its release. He also appeared in at least one of the Barney Google comedies starring Barney Hellum that were produced by Larry Darmour for the new RKO (formerly FBO).

His last known short comedy roles were back with Jack White, who was just inaugurating his sound program. Lige appeared in two Lloyd Hamilton Talking Comedies, released by Educational. In HONK YOUR HORN (June 29, 1929), he is given second billing behind Hamilton, and has a featured role. A second Hamilton talkie, GOOD MORNING SHERIFF (May 25, 1930), features Lige in a smaller role as a wisecracking cowboy constantly making jokes at the expense of tenderfoot sheriff Ham. With his high Midwestern-accented voice and protruding teeth, Conley certain showed possibilities as a wise-guy bit player in sound films, though nothing demonstrated any particular great comedic starring potential for Lige in the dawn of the talkie era. (He also appeared in a supporting role as an orchestra leader in a Tuxedo Comedy, TROUBLE FOR TWO, starring Raymond McKee during this time.)

Whatever the case, after these White films, Conley/Crommie/Cromley/Connolly disappeared from the Hollywood scene for the next six or seven years. Logic would lead one to believe that he may have returned to cartooning, entered vaudeville or went to work as a writer for low-budget motion pictures.

However, in March 1937, his trail resurfaced, working as an uncredited writer and gag man on a couple of 20th Century-Fox 'B' movies directed by former cartoonist pal and Keystone co-star Mal St. Clair: SHE HAD TO EAT (photographed by FAST AND FURIOUS cinematographer Barney McGill) and BORN RECKLESS. (It is quite probable that St. Clair got Conley the work on these films in grateful payback for Lige's assistance in gaining St. Clair entry into the Fun Factory years previously.) He also played a bit role in SALLY, IRENE AND MARY, which was shot during November and December of 1937.

Unfortunately, it was at this point that Lige Conley's name re-entered the news pages one final time, because of a tragic incident that almost sounded like a gag from one of his comedies if not for the horrible ending. Early December 1937, was a period of heavy rain in Southern California, and the Los Angeles Times had been noting the high amount of traffic fatalities. On December 11, 1937, Lige was leaving the Fox studio at Sunset Blvd. and Western Avenue, apparently after ending his working day. The exact details of what happened next vary in accounts in *Variety* and the *Los Angeles Times*. The former states that Conley stopped to help another motorist whose bumper had become entangled with another car after a fender bender, while the latter simply said that he was assisting another motorist whose car was stalled. Regardless, while playing Good Samaritan, a passing auto sideswiped

Conley, killing him instantly. The driver, W. J. Kerr, a Hollywood resident, was booked on suspicion of manslaughter.

The Times account used the subheading "Comedian Killed," initially called him "Liege Conley" and "a comedian in silent film days," gave his age as 38 and his address as 314 West Sixtieth Street. He was survived by his widow Joett A. Conley (1901-1977), and all three siblings Walter S. (1891-1946) Arthur J. (1891-1988) and Mildred Vaughn (birth and death dates not known). Services were held on December 15 at Pierce Brothers Chapel, and he was interred at Inglewood Park Cemetery. No news account mentioned his activities for the previous seven years, adding an air of mystery to the life of Lige Conley.

He hadn't entered pictures as a stage headliner. Yet in five short years Lige Conley had managed to rise to the level of a two-reel comedy star, only to fall back into obscurity, then tragedy.

ACKNOWLEDGEMENTS: Rob Farr, Sam Gill, David Glass, Paul Lisy, Joe Moore, Richard Roberts, Steve Rydzewski, Rob Stone, David Wyatt; Special Collections at Center for Motion Picture Study of Academy of Motion Pictures Arts and Sciences (Fay Thompson and Robert Cushman); UCLA Film and Television Archives; Special Collections at USC Cinema Television Library (Ned Comstock).

"1996-2001 Brent Walker

LIGE CONLEY FILMOGRAPHY

By Brent Walker

To trace the film career of Lige Conley/Crommie is to follow the career of a typical second-wrung comedian of the silent era. Though he worked for most of the major short comedy producers of the silent era, he did not necessarily do so in clean, uninterrupted periods. Instead, it appears that at times he bounced around as the freelance pay suited him. This filmography is grouped by company and release date, but in the cases of his Sennett and Roach, the release dates do not match known production order. I have listed his last name as it was denoted by each studio. Therefore for Keystone & pre-Pathe Sennett he is "Lige Crommie," for Rolin he is "Lige Cromley," and for all the rest he is "Lige Conley."

Key: TITLE (Release date) Length in reels or minutes. D: Director. P: Producer. WR: Writer. ST: Story. C: Cast. Production number is provided when known.

KEYSTONE COMEDIES RELEASED BY MUTUAL FILM CORP.

A HASH HOUSE FRAUD (6/10/15) 1r.
C: Louise Fazenda, Hugh Fay, Fritz Schade, Harry Bernard, Chester Conklin, Harold J. Binney, Lige Crommie[?].

KEYSTONE COMEDIES RELEASED BY TRIANGLE FILM CORP.
Produced by Mack Sennett. All are two reels. Credited as Lige Crommie.

A JANITOR'S WIFE'S TEMPTATION (12/5/15) D: Dell Henderson.
C: Fred Mace, Martha Golden, Harry Gribbon, Betty Marsh, Joy Lewis, Ivy Crosthwaite, Harold J. Binney, Erle C. Kenton, Robert Kerr, Lige Crommie, Billy Gilbert.

HIS LAST LAUGH (4/9/16) D: Walter Wright.
C: Harry McCoy, Julia Faye, Mary Thurman, Joseph Callahan, Billie Bennett, Sutherland Ring [A. Edward Sutherland], Dave Anderson, Lige Crommie, Bobby Dunn, Nick Cogley, Dale Fuller, Mal St. Clair.

DOLLARS AND SENSE (9/10/16) D: Walter Wright.
C: Ora Carew, Joseph "Baldy" Belmont, Mal St. Clair, Blanche Payson, Nick Cogley, Lige Crommie, Joseph Callahan.

HER CIRCUS KNIGHT (3/18/17) D: Walter Wright.
C: Ora Carew, Joseph "Baldy" Belmont, Andy Anderson, Joseph Callahan, Mal St. Clair, Lige Crommie, Nick Cogley, Blanche Payson.

HIS NAUGHTY THOUGHT (5/6/17) D: Fred Fishback.
C: Mack Swain, Polly Moran, Dora Rodgers, Eva Thatcher, Clarence "Clarry" Lyndon, Robert Kortman, Tom Kennedy, James Donnelly, Bert Gillespie, Lige Crommie, Vera Steadman. [#K-261]

THE LATE LAMENTED (9/23/17) Harry Williams.
C: Mary Thurman, Robert Milliken, George Binns, Claire Anderson, William P. DeVaull, Tom Kennedy, Mack Swain, Lige Crommie, Frank Opperman, Miss Sunshine, Florence Clark, May Wells.

ROLIN COMEDIES RELEASED BY PATHE
Produced by Hal Roach. The following are films for which Crommie/Cromley received payment as a $3-5/day stock player per Rolin's payroll ledger from September 20, 1917 and June 8, 1918. He is listed on the payroll as "Lige Cromley."

STEP LIVELY (12/30/17) 1r D: Alf Goulding.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Bud Jamison, William Blaisdell, Lige Cromley. [#L-11]

THE BIG IDEA (12/30/17) 1r D: Gil Pratt and Hal Mohr.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Lige Cromley. [#L-12]

HIT HIM AGAIN (2/17/18) 1r D: Gil Pratt.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-18]

A ONE NIGHT STAND (2/24/18) 2r D: Hal Roach?.
C: Toto [Arnold Novello], Clarine Seymour, Bud Jamison, Margaret Joslyn, Harry Todd, Lige Cromley. [#T-4]

BEAT IT (2/24/18) 1r D: Gil Pratt.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Lige Cromley. [#L-16]

A GASOLINE WEDDING (3/3/18) 1r D: Alf Goulding.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley, Gus Leonard. [#L-17]

LOOK PLEASANT, PLEASE (3/10/18) 1r D: Alf Goulding.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, William Gillespie, Sammy Brooks, James Parrott, Lige Cromley. [#L-19]

FARE PLEASE (3/17/18) 2r D: Hal Roach?.
C: Toto [Arnold Novello], Kathleen O'Connor, Clarine Seymour, Bud Jamison, Margaret Joslyn, Harry Todd, William Gillespie, Gus Leonard, Charles Stevenson, Marie Mosquini, Lige Cromley. [#T-3]

HERE COME THE GIRLS (3/17/18) 1r D: Fred Jefferson.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, James Parrott, William Gillespie, Lige Cromley. [#L-20]

LET'S GO (3/24/18) 1r D: Alf Goulding.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Gus Leonard, Lige Cromley. [#L-15]

ON THE JUMP (3/31/18) 1r D: Alf Goulding.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Helen Gilmore, James Parrott, Sammy Brooks, Lige Cromley. [#L-21]

PIPE THE WHISKERS (4/14/18) 1r D: Alf Goulding.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-27]

IT'S A WILD LIFE (4/21/18) 1r D: Gil Pratt.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Helen Gilmore, Sammy Brooks, Lige Cromley, William Gillespie, Gus Leonard, Charles Stevenson. [#L-26]

HIS BUSY DAY (4/28/18) 2r D: Hal Roach?.
C: Toto [Arnold Novello], Clarine Seymour, Bud Jamison, Margaret Joslyn, Harry Todd, Lige Cromley. [#T-6]

HEY THERE! (4/28/18) 1r D: Gil Pratt.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-22]

FIREMAN SAVE MY CHILD (5/26/18) 1r D: Alf Goulding.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-31]

THE CITY SLICKER (6/2/18) 1r D: Gil Pratt.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Billy Fay, William Gillespie, Gus Leonard, Helen Gilmore, Dee Lampton, Wallace Howe, Charles Stevenson, Lige Cromley. [#L-32]

SIC 'EM TOWSER (6/9/18) 1r D: Gil Pratt.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-28]

CLEOPATSY (6/23/18) 2r D: Hal Roach?.
C: Toto [Arnold Novello], Dora Rogers, Bud Jamison, Lige Cromley.[#T-8]

ARE CROOKS DISHONEST? (6/23/18) 1r D: Gil Pratt.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Gus Leonard, Charles Stevenson, James Parrott, Lige Cromley. [#L-34]

KICKING THE GERM OUT OF GERMANY (7/21/18) 1r D: Alf Goulding. C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-39]

BEACH NUTS (7/28/18) 1r D: Hal Roach.
C: Toto [Arnold Novello], Clarine Seymour, Bud Jamison, Margaret Joslyn, Lige Cromley. [#T-13]

THAT'S HIM (8/4/18) 1r D: Gil Pratt.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-36]

DO HUSBANDS DECEIVE? (8/11/18) 1r D: Hal Roach.
C: Toto [Arnold Novello], Clarine Seymour, Bud Jamison, Billy Armstrong, Margaret Joslyn, Lige Cromley. [#T-12]

BRIDE AND GLOOM (8/18/18) 1r D: ?
C: Harold Lloyd, Bebe Daniels,"Snub" Pollard, Lige Cromley[?]. [#L-37]

NIPPED IN THE BUD (8/25/18) 1r D: Hal Roach?.
C: Toto [Arnold Novello], Clarine Seymour, Bud Jamison, Margaret Joslyn, Harry Todd, Lige Cromley. [#T-7]

TWO SCRAMBLED EGGS (9/1/18) 1r D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Lige Cromley[?]. [#L-38]

BEES IN HIS BONNET (9/15/18) 1r D: Gil Pratt.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-40]

SWING YOUR PARTNERS (9/29/18) 1r D: Alf Goulding.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-41]

AN ENEMY OF SOAP (11/24/18) 1r D: Hal Roach.
C: Toto [Arnold Novello], Clarine Seymour, Bud Jamison, Margaret Joslyn, Billy Armstrong, Lige Cromley. [#T-14]

CHECK YOUR BAGGAGE (12/22/18) 1r D: Albert Glassmire and Hal Roach. C: Toto [Arnold Novello], Margaret Joslyn, Bud Jamison, Clarine Seymour, Lige Cromley. [#T-10]

LOVE'S YOUNG SCREAM (1/19/19) 1r D: Fred Jefferson.
C: Harry "Snub" Pollard, Bebe Daniels, Alf Goulding, William Blaisdell, Sammy Brooks, Lige Cromley. [#L-30]

TOTO'S TROUBLES (2/16/19) 1r D: Hal Roach?.
C: Toto [Arnold Novello], Clarine Seymour, Bud Jamison, Margaret Joslyn, Harry Todd, Lige Cromley. [#T-7]

MACK SENNETT COMEDIES RELEASED BY SOL LESSER
Produced by Mack Sennett. Lige appears in a still for the following film:

WHY BEACHES ARE POPULAR (5/10/19) 1r. D: F. Richard Jones.
C: Marie Prevost, Harriet Hammond, Phyllis Haver, Alice Maison, Myrtle Lind, Marvel Rea, Virginia Fox, Louise Fazenda, Bert Roach, Ford Sterling, Mal St. Clair, Lige Crommie, Bert Gillespie. [#31A]

ROLIN COMEDIES RELEASED BY PATHE
Produced by Hal Roach. Conley returned to Rolin for this second stint, from the week ending Jan. 4, 1919, to the week ending 4/12/19, working in Harold Lloyd's final one-reelers. This time he was put under salary for $25/week, and was still referred in the payroll as "Lige Cromley."

A SAMMY IN SIBERIA (4/6/19) D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Bud Jamison, Sammy Brooks, Lige Cromley, Dee Lampton, Marie Mosquini, Noah Young, Fred Newmeyer, James Parrott, Wallace Howe, Gus Leonard. [#L-73]

SPRING FEVER (6/29/19) D: Fred Newmeyer?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Noah Young, Sammy Brooks, Lige Cromley, Dee Lampton, Charles Stevenson, Fred Newmeyer, Gus Leonard, Mark Jones. [#L-82]

JUST NEIGHBORS (7/13/19) D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Noah Young, Sammy Brooks, Lige Cromley, Dee Lampton, Marie Mosquini, Charles Stevenson, Gus Leonard, Fred Newmeyer. [#L-83]

COUNT YOUR CHANGE (8/10/19) D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Bud Jamison, Sammy Brooks, Lige Cromley, Dee Lampton, Marie Mosquini, Wallace Howe, James Parrott, Fred Newmeyer. Reissued as STEP LIVELY. [#L-70]

CHOP SUEY & CO. (8/17/19) D: ?
C: Harold Lloyd, Bebe Daniels, "Snub" Pollard, Bud Jamison, Dee Lampton, Sammy Brooks, Lige Cromley, Marie Mosquini, Wallace Howe, James Parrott, Noah Young, Fred Newmeyer. [#L-71]

HEAP BIG CHIEF (8/24/19) D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Bud Jamison, Sammy Brooks, Lige Cromley, Dee Lampton, Marie Mosquini, Wallace Howe, James Parrott, Noah Young, Earl Mohan, Fred Newmeyer. [#L-72]

DON'T SHOVE (8/31/19) D: ?
C: Harold Lloyd, Bebe Daniels, Bud Jamison, Sammy Brooks, Lige Cromley, Dee Lampton, Marie Mosquini, James Parrott, Wallace Howe, Fred Newmeyer, Noah Young, Gus Leonard. [#L-74]

BE MY WIFE (9/7/19) D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Bud Jamison, Sammy Brooks, Lige Cromley, Dee Lampton, Marie Mosquini, Noah Young, Fred Newmeyer, Gus Leonard, Joy Winthrop. [#L-75]

THE RAJAH (9/14/19) D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Bud Jamison, Sammy Brooks, Lige Cromley, Dee Lampton, Marie Mosquini, Noah Young, Fred Newmeyer, Charles Stevenson. [#L-76]

HE LEADS, OTHERS FOLLOW (9/21/19) D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Noah Young, Sammy Brooks, Lige Cromley, Dee Lampton, Marie Mosquini, Fred Newmeyer, Charles Stevenson, Gus Leonard, Earl Mohan. [#L-77]

SOFT MONEY (9/28/19) D: Vincent Bryan?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Noah Young, Sammy Brooks, Lige Cromley, Marie Mosquini, Fred Newmeyer, Charles Stevenson, Gus Leonard, Earl Mohan, Mark Jones, Frank Daniels. [#L-78]

COUNT THE VOTES (10/5/19) D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Noah Young, Sammy Brooks, Lige Cromley, Marie Mosquini, Charles Stevenson, Fred Newmeyer, Charles Inslee, Earl Mohan, Gus Leonard, Mark Jones, Frank Daniels. [#L-79]

PAY YOUR DUES (10/12/19) D: Vincent Bryan & Hal Roach.
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, William Gillespie, Noah Young, Sammy Brooks, Lige Cromley, Marie Mosquini, Dee Lampton, Gus Leonard, Charles Stevenson, Fred Newmeyer, Charles Inslee, Earl Mohan, Mark Jones, Frank Daniels. [#L-80]

HIS ONLY FATHER (10/19/19) D: ?
C: Harold Lloyd, Bebe Daniels, Harry "Snub" Pollard, Noah Young, Sammy Brooks, Lige Cromley, Marie Mosquini, Dee Lampton, Gus Leonard, Charles Stevenson, Mark Jones, Fred Newmeyer, Chas Inslee, Frank Daniels. [#L-81]

FOX SUNSHINE COMEDIES
Produced by Henry Lehrman. Lige Conley's 1929 biography in *Motion Picture News Blue Book* states he worked at Fox between stints at Keystone and Sennett (with no mention of Rolin). Due to scant available credits for these films, the fact that Crommie/Conley was not yet a featured player, and the fact that most are lost or not easily viewable, it is difficult to pinpoint any specific titles in which he appeared.

HENRY LEHRMAN COMEDIES RELEASED BY FIRST NATIONAL
Produced by Henry Lehrman.

THE PUNCH OF THE IRISH (1919) 2r D: Noel Smith?
C: Frank J. Coleman, Billy Engle, Virginia Rappe, George Rowe, Lige Conley.

A TWILIGHT BABY (1/24/20) 3r D: Jack White.
C: Lloyd Hamilton, Virginia Rappe, Billie Ritchie, Harry Todd, Charles Dorety, Harry McCoy, Lige Conley.

MACK SENNETT COMEDIES RELEASED BY PARAMOUNT - FAMOUS PLAYERS-LASKY
Produced by Mack Sennett. All are two reels. These films were produced between the summer of 1920 and January 1921.

THE QUACK DOCTOR (7/4/20) D: George "Sloppy" Gray and Billy Bevan. C: Louise Fazenda, Billy Bevan, Billy Armstrong, Dave Anderson, John Henry Jr., Kalla Pasha, Gladys Ballard, Gordon Lewis, Al Cooke, Ben Turpin, Fanny Kelly, Roscoe "Tiny" Ward, Eddie Gribbon, Lige Crommie, Pepper the cat. [#67]

GREAT SCOTT! (10/17/20) D: Charlie Murray.
C: Charlie Murray, Ford Sterling, Eva Thatcher, Fanny Kelly, Harriet Hammond, George Bolger, Al Cooke, James Finlayson, Joseph "Baldy" Belmont, Virginia Fox, Pat Kelly, Kathryn McGuire, Lige Crommie, Teddy the dog. [#68]

MY GOODNESS (10/17/20) D: Noel Smith
C: Louise Fazenda, Billy Bevan, Billy Armstrong, Bert Roach, Lige Crommie, Fanny Kelly, Garry O'Dell, Al Cooke, Eva Thatcher, Teddy the dog. [#73]

MOVIE FANS (10/31/20) D: Erle C. Kenton.
C: Lige Crommie, Gordon Lewis, Eva Thatcher, Charlotte Mineau, Garry O'Dell, Harriet Hammond, Mildred June, Charlie Murray, Ford Sterling, George O'Hara, John Rand, Al Cooke, Roscoe "Tiny" Ward, Virginia Fox, Kalla Pasha, Fanny Kelly. [#77]

DABBLING IN ART (1/21/21) D: Erle C. Kenton.
C: George O'Hara, Marie Prevost, Harriet Hammond, John J. "Jack" Richardson, Roscoe "Tiny" Ward, Lige Crommie, Gordon Lewis, Al Cooke, Joseph "Baldy" Belmont, Bill Sloan, Teddy the dog. [#78B]

THE UNHAPPY FINISH (2/20/21) D: James Davis.
C: Charlie Murray, Eddie Fitzgerald, Dot Farley, Harriet Hammond, Lige Crommie, Gordon Lewis, Phyllis Haver, Ford Sterling, Bert Roach, Myrtle Lind, Eddie Gribbon, John Rand, Kalla Pasha, James Finlayson, Al Cooke, Marvin Loback, Teddy the dog. [#79]

WEDDING BELLS OUT OF TUNE (3/6/21) D: Mal St. Clair.
C: Louise Fazenda, Lige Crommie, Kathryn McGuire, Whitney Raymond, Garry O'Dell, Fanny Kelly, Eddie Gribbon. [#87]

ASTRAY FROM THE STEERAGE (4/24/21) D: Frank Powell.
C: Louise Fazenda, Billy Bevan, John Henry Jr., Eddie Gribbon, Lige Crommie, Harriet Hammond, Dot Farley, Garry O'Dell, John Rand, Roscoe "Tiny" Ward, Pat Kelly, Albert Cooke. [#85]

SWEETHEART DAYS (5/20/21) D: Mal St. Clair.
C: Kathryn McGuire, Lige Crommie, Fanny Kelly, Harold Austin, Budd Ross, Mildred June, Dot Farley. [#89]

MACK SENNETT COMEDIES RELEASED BY FIRST NATIONAL
Produced by Mack Sennett. These films were produced between the summer & fall 1920, though some were withheld from release

A SMALL TOWN IDOL (2/13/21) 7r. D: Erle C. Kenton.
C: Ben Turpin, James Finlayson, Phyllis Haver, Bert Roach, Al Cooke, Charlie Murray, Marie Prevost, Dot Farley, Louise Fazenda, Eddie Gribbon, Kalla Pasha, Billy Bevan, George O'Hara, Ramon Novarro, John Henry Jr., John J. "Jack" Richardson, Andy Clyde, Lige Crommie, Pat Kelly, Gordon Lewis, Ralph Ceder, Jane Allen, Charles "Heinie" Conklin, Harry Gribbon, Floy Guinn, Harriet Hammond, Mildred June, Fanny Kelly, Marvin Loback, Betty Marston, Horace "Kewpie" Morgan, Ramon Novarro, Derelys Perdue, Gladys Whitfield. [#75]

Lige as one of several characters from Sennett's ***A Small Town Idol***

MADE IN THE KITCHEN (3/6/21) 2r. D: Noel Smith.
C: Louise Fazenda, Billy Bevan, John Henry Jr., Eddie Gribbon, Kathryn McGuire, Lige Crommie, Gordon Lewis, Roscoe "Tiny" Ward, Fanny Kelly, John Rand, Teddy the dog. [#76A]

SHE SIGHED BY THE SEASIDE (5/8/21) 2r. D: Erle C. Kenton.
C: Ben Turpin, Marie Prevost, James Finlayson, Charles "Heinie" Conklin, Bert Roach, Charlotte Mineau, Roscoe "Tiny" Ward, Lige Crommie. [#69]

CENTURY COMEDIES RELEASED BY UNIVERSAL
Produced by the Stern Brothers.

Ena Gregory, Lige and Bud Jamison in ***The Whizbang***

THE WHIZBANG (7/27/21) D: Fred Fishback.
C: Lige Conley, Ena Gregory, Bud Jamison.

ALFALFA LOVE (8/3/21) D: Fred Fishback.
C: Brownie, Lige Conley, Ruth King, Ford West, Otto Fries.

MERMAID COMEDIES RELEASED BY EDUCATIONAL
Produced by Jack White. All are two reels. Billed as "Lige Conley." The first two films may have been produced prior to the previously listed Mack Sennett films for Paramount and First National, and the second two may have been produced intermittently with his Mack Sennett films.

A FRESH START (7/20) D: Jack White.
C: Jimmie Adams, Lige Conley, Marvel Rea, Frank Coleman.

NONSENSE (9/29/20) D: Jack White.
C: Jimmie Adams, Lige Conley, Marvel Rea, Frank Coleman.

HOLY SMOKE (2/27/21) D: Jack White.
C: Jimmie Adams, Charles Gorman, Lige Conley.

BANG! (3/27/21) D: Jack White. C: Lige Conley, Jimmie Adams.

THE VAGRANT (9/25/21) D: Hugh Fay. ST: Archie Mayo.
C: Lloyd Hamilton, Tom Wilson, Lige Conley, Irene Dalton, Hugh Fay, Frank Coleman.

FOR LAND'S SAKE (10/23/21) D: Jack White.
C: Lige Conley, Marvel Rea, Earl Montgomery, Frank Coleman.

FREE AND EASY (12/11/21) D: Jack White.
C: Jimmie Adams, Lige Conley.

STEP THIS WAY (2/12/22) D: Jack White. C: Lige Conley, Elinor Lynn.

SPOOKS (4/16/22) D: Jack White. C: Lige Conley.

DANGER (5/14/22) D: Jack White. C: Lige Conley.

RAPID FIRE (7/16/22) D: Jack White. C: Lige Conley.

TREASURE BOUND (8/13/22) D: Jack White. C: Lige Conley.

LOOK OUT BELOW (9/10/22) D: Jack White.
C: Lige Conley, Don Barclay, Elinor Lynn.

THE STEEPLECHASER (10/8/22) D: Jack White.
C: Lige Conley, Jimmie Adams, Elinor Lynn.

BLAZES! (11/5/22) D: Del Lord.
C: Lige Conley, Don Barclay, Elinor Lynn.

HIGH POWER (12/3/22) D: Jack White. C: Lige Conley.

CASEY JONES, JR. (1/28/23) D: Jack White.
C: Lige Conley, Claude Gillingwater.

HOLD TIGHT (3/11/23) D: Jack White. C: Lige Conley.

KICK OUT (4/1/23) D: Del Lord. C: Lige Conley.

THIS WAY OUT (5/27/23) D: Jack White.
C: Lige Conley, Mack Swain, Ruth Hiatt, Billy Armstrong, Sunshine Hart.

THREE STRIKES (6/24/23) D: Jack White.
C: Lige Conley, Ruth Hiatt, Otto Fries, Sunshine Hart.

BACKFIRE (7/22/23) D: ?
C: Lige Conley, Mack Swain, Otto Fries, James Donnelly.

HIGH LIFE (9/23/23) D: Hugh Fay.
C: Lige Conley, Otto Fries, Lillian Hackett, Jack Lloyd.

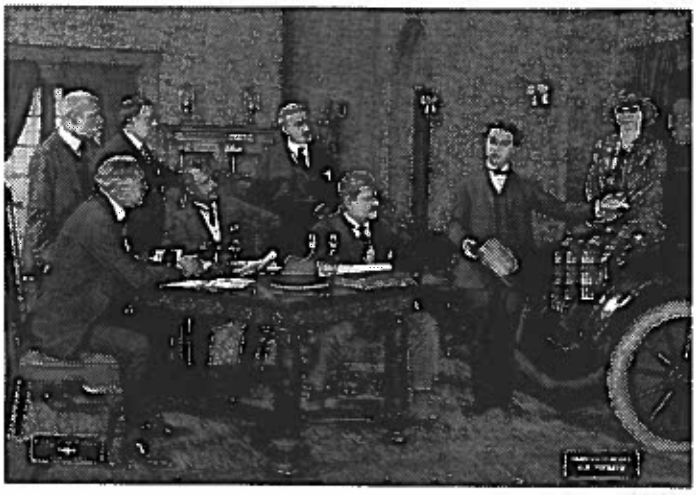
RUNNING WILD (10/28/23) D: Norman Taurog.
C: Lige Conley, Cliff Bowes, Lillian Hackett, Jack Lloyd.

NECK AND NECK (2/3/24) D: Fred Hibbard.
C: Lige Conley, Olive Borden, Cliff Bowes.

WIDE OPEN (3/2/24) D: Fred Hibbard.
C: Lige Conley, Olive Borden, Otto Fries.

MIDNIGHT BLUES (4/13/24) D: Norman Taurog.
C: Lige Conley, Lillian Hackett.

THERE HE GOES (4/27/24) D: Norman Taurog.
C: Lige Conley, Otto Fries, Lillian Hackett.


Lige & Peg O'Neill face Otto Fries & some gents in ***Air Pockets***

AIR POCKETS (5/25/24) D: Fred Hibbard. PH: Francis Corby.
C: Lige Conley, Olive Borden, Peg O'Neil, Earl Montgomery, Otto Fries, Sunshine Hart.

WEDDING SHOWERS (7/13/24) D: Lloyd Bacon. C: Lige Conley.

PIGSKIN (8/10/24) D: Norman Taurog. C: Lige Conley.

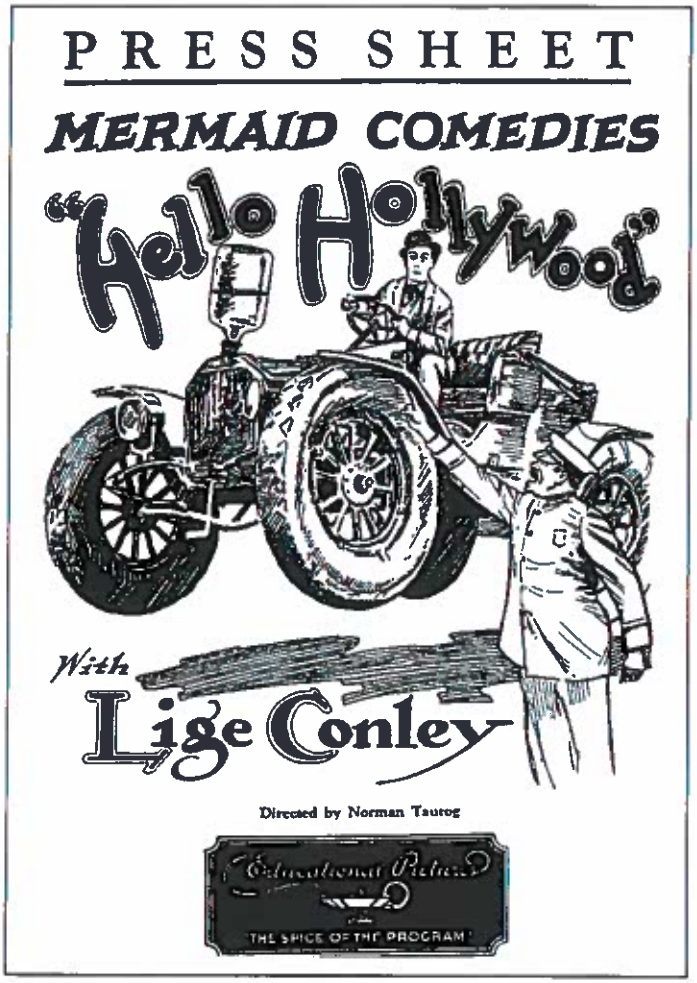
WILD GAME (9/7/24) D: Norman Taurog.
C: Lige Conley, Ruth Hiatt, Otto Fries, Jack Lloyd.

FAST AND FURIOUS (10/12/24) D: Norman Taurog. PH: Barney McGill. C: Lige Conley, Otto Fries, Ruth Hiatt, John Rand, Spencer Bell, Fay Holderness.

WHAT A NIGHT (11/30/24) D: Norman Taurog. C: Lige Conley.

MOTOR MAD (12/21/24) D: Norman Taurog. C: Lige Conley.

STEP LIGHTLY (2/1/25) D: Norman Taurog.
C: Lige Conley, Ruth Hiatt, Otto Fries.



HELLO HOLLYWOOD (3/15/25) D: Norman Taurog.
C: Lige Conley, Lee Moran, Cliff Bowes, Otto Fries, Virginia Vance, Lloyd Hamilton, Jack Lloyd, Robert Kortman.

WIDE AWAKE (4/26/25) D: Norman Taurog.
C: Lige Conley, Phil Dunham.

HELLO GOODBYE (5/24/25) D: Norman Taurog. C: Lige Conley.

BELOW ZERO (7/7/25) D: Norman Taurog.
C: Lige Conley, Estelle Bradley, Robert Kortman.

BEWARE (8/9/25) D: Stephen Roberts.
C: Lige Conley, Estelle Bradley, Otto Fries, Robert Burns.

PLEASURE BOUND (9/6/25) D: Norman Taurog.
C: Lige Conley, Estelle Bradley, Phil Dunham, Stanley Blystone, Jack Lloyd.

SPOT LIGHT (10/25/25) D: Norman Taurog.
C: Lige Conley, Babe London, Sunshine Hart, Robert Kortman, Jack Lloyd, Barney Hellum.

ON EDGE (11/29/25) D: Norman Taurog.
C: Lige Conley, Estelle Bradley, Phil Dunham, Eddie Boland, Stanley Blystone.

CHEAP SKATES (12/20/25) D: Norman Taurog.
C: Lige Conley, Estelle Bradley, Babe London, Stanley Blystone.

LICKETY SPLIT (1/31/26) D: Norman Taurog.
C: Lige Conley, Estelle Bradley, Glen Cavender, Jack Lloyd.

LIGHT HOUSEKEEPING (3/7/26) D: Stephen Roberts.
C: Lige Conley, Estelle Bradley, Phil Dunham, Otto Fries.

THE TIN GHOST (4/18/26) D: Stephen Roberts.
C: Lige Conley, Estelle Bradley, Phil Dunham, Otto Fries, Jack Lloyd.

GOING CRAZY (5/9/26) D: Charles Lamont.
C: Lige Conley, Estelle Bradley, Phil Dunham, Otto Fries, Anita Garvin, Eddie Lambert.

WHO'S MY WIFE? (6/20/26) D: Stephen Roberts.
C: Lige Conley, Zelma O'Neal, Estelle Bradley, Otto Fries, Eddie Boland.

SOLID GOLD (8/1/26) D: Stephen Roberts.
C: Lige Conley, Estelle Bradley, Otto Fries, Clem Beauchamp, Jack Lloyd.

KISS PAPA (8/22/26) D: Stephen Roberts.
C: Lige Conley, Estelle Bradley, Otto Fries, Lou Archer, Clem Beauchamp, Anita Garvin.

JUVENILE COMEDIES RELEASED BY EDUCATIONAL
Produced by Jack White. Lige is credited as appearing in these comedies in 1922, but specific titles are not known.

HAL ROACH ALL STAR COMEDIES RELEASED BY PATHE
Produced by Hal Roach. Conley worked on this film in April 1925, likely prior to the last dozen or so previous listed Mermaid comedies.

A PUNCH IN THE NOSE (1/3/26) 2r D: Jay Howe (uncredited: James Horne & Moorhouse) C: Lucien Littlefield, Dot Farley, Al St. John, Lige Conley, James Finlayson, Martha Sleeper, Jackie "Husky" Hanes, George Rowe, Al Hallet, Sammy Brooks, Kathleen Collins, Harry Lorraine, Kathleen Pickell, Betty Arlen. [#S-2]

FOX IMPERIAL COMEDIES
Supervised by George Marshall. All are two reels.

MATRIMONY BLUES (5/2/26) D: Lex Neal.
C: Lige Conley, Mildred June, Dot Farley, Spencer Bell.

THE STEEPLECHASER (9/5/26) D: Lex Neal.
C: Lige Conley, Frederick Sullivan, Stanley Blystone.

KING OF THE KITCHEN (10/31/26) D: Albert Austin.
C: Lige Conley, Della Patterson.

SLIPPERY SILKS (2/13/27) D: Jules White.
C: Lige Conley, Frank Coleman, Caryl Lincoln.

FOX ANIMAL COMEDIES
Supervised by George Marshall.

BATTLING KANGAROOS (12/5/26) 2r D: Jules White.
C: Lige Conley, George Gray, Sterling Holloway, Mildred June, Al Kaufman.

MACK SENNETT COMEDIES RELEASED BY PATHE
Produced by Mack Sennett. All are two reels. Conley worked as a writer at Sennett from December 1926 to February 1927.

LOVE'S LANGUID LURE (8/28/27) D: Lige Conley (replaced Ralph Ceder). C: Ben Turpin, Peggy Montgomery, Irving Bacon, Jack Cooper, Sunshine Hart, William McCall. [#268]

SMITH'S COOK (10/16/27) D: Alf Goulding. ST: Harry McCoy (uncredited: Lige Conley). C: Raymond McKee, Ruth Hiatt, Mary Ann Jackson, Polly Moran, Johnny Burke, Vernon Dent, Irving Bacon, Omar the dog. [#272]

CATALINA, HERE I COME (8/28/27) D: Earle Rodney. ST: Phil Whitman and Jefferson Moffitt (uncredited: Lige Conley and Harry McCoy). C: Madeline Hurlock, Eddie Quillan, Andy Clyde, Alma Bennett, Vallery Schramm, Mary "Betty" Mabery, Loretta Rush, Marjorie Williamson, Thelma Parr, William Searby, Barney Hellum, Billy Gilbert, George "Sloppy" Gray, William Wrigley Jr., Kathryn Stanley. [#273]

SMITH'S COUSIN (11/13/27) D: Alf Goulding. ST: Jefferson Moffitt and Harry McCoy (uncredited: Lige Conley and Phil Whitman). C: Raymond McKee, Ruth Hiatt, Mary Ann Jackson, Irving Bacon, William McCall, Frona Hale, Art Rowlands, Jimmy Hertz, Billy Gilbert, Julia Griffith, C.J. Tryon, Peggy Coombs, Dorius Grovin, Omar the dog. [#274]

HAL ROACH STUDIOS RELEASED BY PATHE
Produced by Hal Roach. Worked as a freelance writer during April 1927.

SAILOR BEWARE! (9/25/27) 2r D: Hal Yates (uncredited: Fred Guiol). WR (uncredited): Frank Butler and Lige Conley. C: Stan Laurel, Oliver Hardy, Anita Garvin, Tiny Sandford, Viola Richard, May Wallace, Barbara Pierce, Lupe Velez, Will Stanton, Ed Brandenberg, Dorothy Coburn, Frank Brownlee, Harry Earles, Charley Young, Martha Sleeper, Gus Schirrffraht. [#S-22]

MACK SENNETT COMEDIES RELEASED BY PATHE
Produced by Mack Sennett. Work as an actor between July 1927 and September 1927. Scenarios refer to him as "Lyge Connolly."

LOVE AT FIRST FLIGHT (1/29/28) D: Eddie Cline. C: Daphne Pollard, Lige Conley, Madeline Hurlock, Joe Young, Madalynne Field, George "Sloppy" Gray, Andy Clyde, Art Rowlands, June Gittleson, Anita Barnes, Leota Winters, Lucille Miller, Kathryn Stanley, Patsy O'Leary, Barbara Pierce, Aloha Porter, Thelma Salter, Gloria Lee, Hylah Slocum, Ernie Alexander, Bud Jamison, Bill Davis, Julia Griffith, Minette Grosse, Jimmy Hertz, Jean Keller, Norman Rockwell, Paul Ross, Frankie Simonds, Ted Strobach, Elsie Tarron, Renee Whitney, Puzzums the cat. [#291]

FBO PICTURES

THE CHARGE OF THE GAUCHOS (9/16/28) 6 reels. Ajuria Productions. D: Albert Kelly. C: Francis X. Bushman, Jacqueline Logan, Guido Trento, Paul Ellis, Henry Kolker, Charles Hill Mailes, John Hopkins, Charles K. French, Olive Hasbrouck, Mathilde Cornont, Jack Ponder, Lige Conley.

LARRY DARMOUR COMEDIES RELEASED BY RKO DISTRIBUTING
According to the January 1, 1929, issue of Hollywood Filmograph, "Slim Summerville, Kit Guard, George Gray, Barney Hellum, Lige Conley and the Aber Twins in Darmour's current Barney Google comedy." Exact title cannot be determined, but the current Google release at the time was THE BEEF STEAKS (12/30/28). Subsequent Google releases were RUNNIN' THROUGH THE RYE (1/27/29) and SUNSHINE'S DARK MOMENT (2/24/29).

LLOYD HAMILTON TALKING COMEDIES RELEASED BY EDUCATIONAL
All are two reels. Produced by Jack White unless indicated.

HONK YOUR HORN (6/29/29) D: Alf Goulding. C: Lloyd Hamilton, Lige Conley, Alyce McCormick, Eddie Baker.

GOOD MORNING SHERIFF (5/25/30) P: H.D. Edwards. D: Alf Goulding. C: Lloyd Hamilton, John C. Fowler, Ruth Hiatt, Eddie Baker, Lige Conley, Sam Lufkin.

TUXEDO TALKING COMEDIES RELEASED BY EDUCATIONAL

TROUBLE FOR TWO (3/8/30) 2r. D: Stephen Roberts. P: Jack White. C: Raymond McKee, Anita Garvin, Harold Goodwin, Addie McPhail, Monty Collins, Wallace Lupino, Lige Conley.

20TH CENTURY FOX FEATURES
Lige worked as uncredited writer or actor on the following features from March to December 1937.

SHE HAD TO EAT (7/2/37) 74 min. D: Mal St. Clair. Uncredited gag man: Lige Conley. C: Jack Haley, Rochelle Hudson, Arthur Treacher, Eugene Pallette, Douglas Fowley, John Qualen, Maurice Cass, Tom Kennedy, Franklin Pangborn.

BORN RECKLESS (7/9/37) 78 min. D: Mal St. Clair. SC: John Patrick, Robert Ellis and Helen Logan. ST: Jack Andrews. [Contributing writers: Edna Olastead, Alfred Golden and Lige Conley.] C: Rochelle Hudson, Brian Donlevy, Barton MacLane, Robert Kent, Harry Carey, Pauline Moore, Chick Chandler, William Pawley.

SALLY, IRENE AND MARY (3/4/38) 86 min. D: William A. Seiter. C: Alice Faye, Fred Allen, Jimmy Durante, Gregory Ratoff, Joan Davis, Marjorie Weaver, Louise Hovick, Raymond Scott Quintet, Lige Conley.

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DICK SUTHERLAND

Tough Looks Catapulted Him to Silent Film Stardom

By GREG TRAVIS

Photos from the author's collection

Archibald (Archie) Thomas Johnson's life story may be forever hidden deep within the pages of history. For little is known of the silent film star Dick Sutherland's childhood days in Marshall County, Kentucky, other than the very basics.

The oldest of three children, Archie was born December 23, 1881, to William B. and Nancy M. Sutherland Johnson of Benton, Kentucky. He was a big child with brown hair and blue eyes. A brother Dallas was the second child and a sister Lula was the youngest of the family. When Archie was only five years old his father died and his mother remarried.

Soon after her marriage to Eddie T. Howard in 1896, she gave birth to twin boys named R.M. "Rochie" and Rudy Howard.

Archie and the twins were best of friends - running and playing, as children will do. Several of the Sutherland men operated family grist mills around Marshall County. No doubt, the boys would often play around the sites.

As a youngster Archie worked as a farm laborer with his family. After that he moved to Paducah, Kentucky, where he was employed as a boilermaker in the Illinois Central Railroad shop. In the years prior to World War I the three young men decided to head west. Sometime around 1916 they found employment with the Denver and Oregon Railroad. In 1972 "Rochie" Howard recalled how he, his twin brother and Archie, would have to use 60- and 80-pound air hammers at their jobs. "It was all I could do to hold that 60-pound up with both hands. But Archie would pick up an 80-pound hammer with just one hand and drive those rivets without the slightest bit of trouble."

Archie obviously found humor in his strength for throughout the years he would refer to his smaller half-brother as "kid." It was a nickname that the soon-to-be film star enjoyed using to refer to his half-brother "Rochie" all his life.

The young men's travels took them to numerous locations, but it was while they were working as boiler makers on a railroad for the Utah Copper Company that Sutherland's life took a unique and lasting turn. Archie had grown into a rugged individual. His features were large and domineering, but his amenities hid a tender heart and pleasing sense of humor.

The Tempest

"One day when the train picked us up in the mine to carry us back to Salt Lake City, a film company president decided he would take a stroll through the coaches to pass the time. When he reached Archie he said, "I'd sure love to have your face to go on a picture,(1)" Howard remembered. As the story goes, at that point Archie drew back his powerful arm and floored the gentlemen. The film company president got up, apologized and explained his statement.

Unfamiliar with the movie business, Archie told the gentlemen, "That's a hell of a way to approach a man." But, the two shook hands and made a deal that day on the train, Howard continued. From that time on Johnson never returned to the mines, or to his hometown in Kentucky.

Borrowing the name of a great-uncle for his acting career Dick Sutherland appeared in numerous silent films. Weighing in at 240-plus pounds and standing 6-feet, 1-inch tall, Sutherland found himself most often typecast as the heavyweight, brute character. Once his character was even described as that of "an ape-like villain." However, the majority of his roles were comic in nature and the humorous "little boy inside" was often visible on the screen.

But there were more serious parts to come his way. One of those being in 1927 when he landed a part in the film adaptation of Harriet Beecher Stowe's "Uncle Tom's Cabin," a classic novel about the South in pre-Civil War days. The film starred James B.

The Red Lily

Lowe as Uncle Tom. In the film Sutherland portrays Sambo, the evil Simon Legree's head slave. Sutherland can be seen repeatedly in the last half of the film. In one scene Sambo must follow Simon Legree's orders to discipline Uncle Tom, but later Sambo has sympathy for the aging slave and calls for help from nearby soldiers to stop Legree's rein of terror. At Uncle Tom's death Sambo is at his side lamenting with the others gathered around.

A little known fact was Sutherland's ability to play the banjo, which he was able to display in a scene in "Uncle Tom's Cabin." That particular scene takes place when Sambo and Quimbo, another slave, are summoned for entertainment during a drinking spree by Simon Legree.

"I can still remember when I was just a kid, he (Archie) could play the banjo better than anybody," Howard said. "I always wondered how he could keep his big fingers going since one of his fingers was as big as two of mine."

While living in California he continued his love for motoring, mechanics, dogs and radio, but acting had become his prime interest.

Sutherland worked with some of the biggest names of the silent screen era and in some of the biggest movies. Few character actors of the day could boast of working in as many big-name movies as Sutherland.

In "Don Juan," "The Beloved Rogue," "When A Man Loves," "Temptest" and "Moby Dick" he worked with John Barrymore. In "A Sailor-Made Man" and "Grandma's Boy" he co-starred with Harold Lloyd, one of Hollywood's most well known comedians. In "The Trap" he appeared on screen with Lon Chaney and in "Chandu, The Magican" he worked with Bela Lugosi. In "Broken Hearts of Hollywood" he worked with Douglas Fairbanks, Jr. He worked with Norma Talmadge in "Secrets" and with Carol Dempster in "Isn't Life Wonderful?" In "The Red Lily" he worked with Ramon Navarro and Wallace Berry. He worked with Richard Dix in "Quicksands" and with Ken Maynard in "Senor Daredevil." In the movie "Men" he worked with Pola Negri and in "The Shriek of Araby" he co-starred with Ben Turpin.

He also worked with such famous early Hollywood personalities as D.W. Griffith, Hal Roach, Mack Sennett and Cecil B. Demille.

Sutherland appeared in numerous Lloyd Hamilton comedies in the mid-1920s. He was in at least two Laurel and Hardy comedies, and a New York newspaper reported at the time of his death that he had worked in several films opposite Harry Langdon.

Probably his two most famous roles were with Harold Lloyd in "A Sailor-Made Man" in 1921 when he played the oriental Maharajah of Khairpura Bhandanna and "Grandma's Boy" in 1922 when he played a murderous tramp. During both films Sutherland has long, important and entertaining roles. While both films cast him as the domineering "bad guy" opposite Lloyd's timid "good guy" characters, Sutherland is excellent in bringing humor and realism to his roles.

In "A Sailor-Made Man" Sutherland is the Maharajah of a remote island who sets his intentions on Harold Lloyd's girlfriend in the picture. An elaborate film set has been designed to simulate a luxurious hide-away where the girl is brought to Sutherland after being kidnapped in the nearby town. When Lloyd finally succeeds at getting inside The Black Castle, he and Sutherland engage in a round of slapstick "cat and mouse" chases that eventually leads to Lloyd's rescuing the girl.

In "Grandma's Boy" Sutherland is the villainous "Rolling Stone" that Lloyd must single-handedly capture in order to overcome his cowardly notions. Because so many films from the silent screen era have been lost over the years, "Grandma's Boy" is one of his best pieces of work that remains. Sutherland's grimace when approached by Lloyd near the start of the film is priceless. In fact, his scowl is so horrid that it sends a dog running away with its tail tucked between its legs. Equally as entertaining is when Lloyd captures the "tramp" and rolls him back through town and to the

Grandma's Boy

sheriff's office in a baby carriage – complete with a baby bottle in his oversized mouth. It's no wonder Harold Lloyd called "Grandma's Boy" his favorite film of all time.

However, Sutherland does display those same classic expressions in such films as "The Smash Up" and in "Dizzy Daisy." His ability to contort his mouth, jaws and other features enable him to have complete control over the audience during his scenes. His eyes are huge and hypnotic and his body movements are also fascinating.

In "The Smash Up" Sutherland is a passenger on a train who must endure the antics of a tall, lanky and awkward politician. Needless to say, the politician's actions are not graciously received and by the end of the train ride Sutherland and politician Andy Gump (played by Joe Murphy) have had numerous run-ins – including a chase scene across the tops of the train cars.

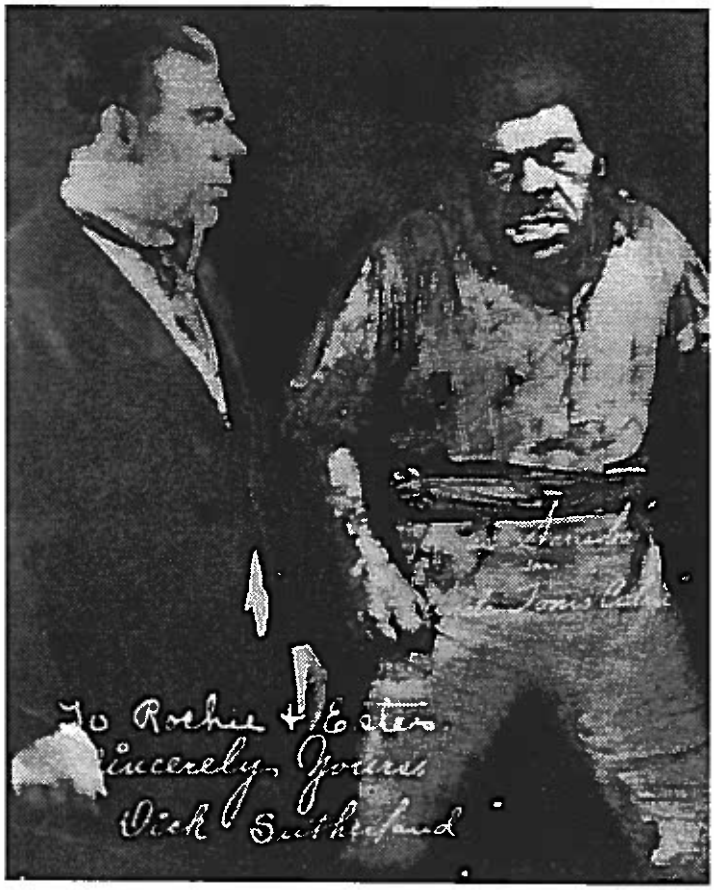
In "Dizzy Daisy" Sutherland is a member of a small group of jewel thieves who lose their unlawful gains. At a reception, while kissing an oversized socialite woman on the hand, he eyes the gems on her fingers and around her wrist and immediately lets out a facial expression that only he could give. Later a chase on horseback leads them through the country, into a lake (still on horseback) and back on shore before being apprehended by the local police.

Sutherland's years in the movies took him around the country and around the world. In addition to studio work in Hollywood, it was reported that he traveled to such places as Avalon, Balboa and Germany to shoot films on location.

His film career spanned more than a decade during which time he is known to have worked in more than 80 films. He is also believed to have worked in dozens of other films, however those titles may never be known.

Numerous movie reviews of the 1920s classified Sutherland as a very "capable" actor with "prominent" parts. A review of "Grandma's Boy" reported that "Sutherland as the tramp confirms the reason why all of the producers on the coast lots are after him for character bits." Other reviews said the casting of Sutherland's roles were "well chosen" and one New York Times review stated that "Sutherland's face is his fortune." Still another reviewer wrote, "Dick Sutherland has finally been given an opportunity to prove he can play comedy parts with a horrible face as well as

The Shriek of Araby



Uncle Tom's Cabin

human monsters."

Movie reviews often referred to Sutherland's "forbidding countenance" as one of a kind. His hard looks caused him to sometimes be mistaken for Lon Chaney. It was Sutherland's unique visage that kept the Vitagraph Company's publicity men busy issuing press releases describing him as "Hollywood's Ugliest Actor." Although Sutherland wasn't really ugly, it made for good press and obviously provided him with his own niche in the movies.

A 1922 report in the Chicago Evening Post said:

Richard Sutherland, who plays the part of the tramp with Harold Lloyd in Grandma's Boy, claims to be the homeliest man in the world. He believes that Bull Montana, Will Rogers and even Joe Martin, the ape, are Apollos and Adonises compared with himself.

"Why," explains Sutherland, "I am more conspicuously ugly than any of these other fellows, because I'm a heftier, bulkier mammal, looming large on the horizon. I am the original conception of 'the hairy ape,' my voice is like blundering thunder, my eyes gleam balefully greenish. I have a large omnivorous mouth, teeth the size of young cobblestones and huge, protruding jaws. Hair grows over every part of my face. I am bull-throated, have the chest expansion of a wild buffalo, my muscles bulge like lumps of iron. I am bow-legged and my feet are so large that I have shoes made to order.

"Now, I am just naturally ugly. Bull Montana, for instance, has had his face battered up, his nose flattened and his ears chewed out of shape thru withstanding avalanches of bruising, crashing fists – therefore his ugliness is artificial.

"The actors and actresses and technical folks who worked with

me on Grandma's Boy are to be highly praised for their fortitude in doing their work day in and day out while having to gaze at my intimidating face and awe-inspiring figure."

A 1923 Vitagraph press release in the New York Times reported:

Of all the men who have made a great success, possibly the ugliest is Dick Sutherland. He is interestingly ugly, fearsomely frightful, but not repellent. He makes an interesting pirate, a remarkable bad first mate, a wonderful contrast with the forbidding countenance to some of the sweet girls of the screen. In every part in which he is cast he looks the bad man, and added to this Sutherland is a capable actor. Therefore, he can, in fits of temper when acting, even accentuate his looks, so that patrons of the theatre fear for the woman stars.

Quickly learning the show business ropes, Sutherland took the references to his looks in stride. However, sitting on the porch of his Hollywood home, puffing on a cigarette and blowing smoke rings from his large mouth, he once answered a Vitagraph Company publicity man's inquisitive question "How does it feel to be ugly?" by offering these comments:

"It makes me laugh when I'm asked that question," he replied. "I don't think I'm ugly, because to be ugly a man would have to be repulsive. I think I have passed that stage; now I am really attractive. Did you ever ask a flapper how it felt to be pretty? Did you ever think of how much time a pretty woman or a handsome man spends daily to keep up that mark? It isn't that way for me. I don't waste a minute to increase my attractiveness or my style of beauty. Nature laid a firm foundation for me, and I call it a good job and don't try to help nature. Why should I?

"Nothing could be a better protection to me than my looks. I have never had an argument with anyone that lasted more than half a minute, for the second I open my mouth – and it is a mouth in spite of all close-up evidence – the other fellow stutters an apology, and I let the matter drop. He's always glad.

"You might think that I suffer through my face, but I don't. Food fits it the same as it does any other face, and that's all faces are good for. What is behind the face counts for something, and whether you are going to have trouble getting food to fill it. When I tell a book agent that I do not want any of his wares, he takes it for granted instantly that I mean 'No' and hops off; it saves a lot of time and discussion.

"A profiteering landlord will take my word without a peep, and he is usually anxious to agree with me when I name the reasonable sum I am willing to pay in rent.

"One trouble I will confess to, a trouble due to my looks. That is the area I have to cover with a safety razor. You cannot expect a man with a face like mine to have an easy time when shaving, especially when it is covered with a stubborn beard. It costs me a lot for razor blades and if anyone needs a safety razor I do. You might wonder also how an individual of my appearance came to get married. That is more than I can tell. All I can say in that regard is that my wife responds to every call for charity. Personally, I think she is too softhearted for anybody with a tale of woe will find her a ready listener. If they want help they generally get it. Before I was engaged to my wife I had lots of competition. Somehow or other I did not think so much of my looks, but I did mind my big hands and for a time I thought it was no use, especially when I looked down at my fingers.

"I tried to conceal my hands but I never had a pocket large enough to hide them, and just as I was about to propose I would look down at my fists and there they were spoiling the whole party. I put the matter off. Think of my getting a manicure: Just think of it! Well, one night I was calling on her feeling blue. I suppose I don't ever look a bit more attractive when I am down in the dumps than otherwise. I was going away when a wonderful loom came into her face and then –

"Do you know she won't admit I'm ugly. I am never pestered by face-cream salesmen, nor has my picture ever been wanted by a collar advertising man. It is the only face I've got and I think that I will keep it as long as I can. Fact is, I don't know how I would get along without it. So there you are."

The on-screen antics of Harold Lloyd and Dick Sutherland were such that even the president of the United States couldn't keep from laughing. *The Denver Post* published the following dispatch from the nation's capitol:

WASHINGTON, Aug. 10, 1922 – It took the antics of a motion picture comedian, Harold Lloyd, to bring a smile to the careworn face of President (Warren G.) Harding, Thursday night, for the first time since the nation's Chief Executive has been overburdened by the cares of the coal and railroad strikes. For an hour the President forgot the momentous cares of his office and almost rolled out of his chair with hilarious laughter. He came out of the show saying he felt more refreshed than he had for three weeks. Harold Lloyd's new comedy *Grandma's Boy* was the "medicine" that brought sunshine back to the President's countenance. It was administered, upon the urgent request of the President's private physician, after every other remedy had failed. The film was brought from a local film exchange to the White House where a private exhibition was given in the East Room. The President and Mrs. Harding, with a dozen members of their household, attended the performance.

The President expressed amazement at the resourcefulness of the young comedian in inventing so many new "stunts" and his ability to provoke such continuous laughter for a solid hour.

Although Sutherland is not mentioned by name in the *Washington Dispatch*, anyone who has ever seen *Grandma's Boy* knows that a large portion of Lloyd's laughs in the film come at the expense of Sutherland. President Harding, the 29th United States President and the sixth President to die in office, surely found great comfort in watching the thrilling comedy of Lloyd and Sutherland. It's equally thrilling to know that Marshall County's own native son had an important role in providing a respite of humor to a burdened President Harding.

After marrying Verba Alice Hutchinson and fathering three sons – Harry V. Johnson, Everett Sutherland and Lester Sutherland – Dick Sutherland died February 3, 1934 at his home at 1323 North McCadden Place in Hollywood. He was 52 years old. According to family records he died from a heart attack brought on by an enlarged heart.

At the time of his death Sutherland's son, Harry, was manager of the Alexanderia Hotel Pharmacy and his son, Lester, was captain of the Hollywood High School football team.

Sutherland's love for his work was passed on to his sons, with all three of the boys appearing as child actors. In 1974 Buddy Einson of "American Cinemeditor" described the three brothers as "juvenile actors of no small success."

Everett "Eddie" Sutherland, a film editor for Warner Bros. Studios for more than 20 years, worked on many of the first sound pictures including "The Jazz Singer." After World War II Everett

Sutherland edited numerous popular television series including "Have Gun Will Travel," "The Richard Boone Show," "The Monroes," "Passport to Danger" and "Rawhide." He was also an officer with the American Cinema Editors board of directors. After spending 42 years in the motion picture business, Everett Sutherland was made a Life Member of ACE.

Credits have been difficult to obtain for the brothers, but it is known that Lester Sutherland appeared in the film "Knute Rockne – All American."

Dick Sutherland also reportedly spent many years working on the stage and in vaudeville as a blackface comedian. He has been featured in numerous movie stills, in books about Harold Lloyd and Laurel & Hardy and he can be seen in books, lobby cards, souvenir programs and pressbooks from the era of the silent film. His face can also be seen in pictures appearing in movie magazines from the 1920s.

DICK SUTHERLAND FILMOGRAPHY

1921 THE MAGNIFICENT BRUTE
1921 GOD'S GOLD
1921 THE FOOLISH MATRONS
1921 A SAILOR-MADE MAN
1922 TURN TO THE RIGHT
1922 THE LYING TRUTH
1922 GRANDMA'S BOY
1922 THE TRAP
1922 GAS, OIL AND WATER
1922 THE DEUCE OF SPADES
1922 RAGS TO RICHES
1923 THE PHANTOM FORTUNE (12-Part Serial)
1923 QUICKSANDS
1923 MASTERS OF MEN
1923 THE SHRIEK OF ARABY
1923 THE RIP-TIDE
1923 HIS LAST RACE
1923 THE MASK OF LOPEZ
1923 HELL'S HOLE
1924 SECRETS
1924 THE DANGEROUS BLONDE
1924 DIZZY DAISY
1924 WEDDING SHOWERS
1924 DEFYING THE LAW
1924 FIGHTER'S PARADISE
1924 THE RED LILY
1924 A NOSE FOR NEWS
1924 THE TORNADO
1924 ISN'T LIFE WONDERFUL
1924 MEN
1925 BATTLING MASON
1925 THE FIGHTING DEMON
1925 THE PRINCE OF BROADWAY
1925 EXCUSE ME
1925 WITH THIS RING
1925 FLYING FOOL
1925 JIMMIE'S MILLIONS
1925 FIGHTING DUDE
1925 LIFE IN HOLLYWOOD
1925 LAW OR LOYALTY
1925 THE ROAD TO YESTERDAY
1925 ZANDER THE GREAT
1926 THE SMASH UP
1925 SEA SCAMPS
1926 SENOR DAREDEVIL
1926 THE ROAD TO BROADWAY
1926 DON JUAN
1926 BROKEN HEARTS OF HOLLYWOOD
1926 THE JAZZ GIRL
1926 TWINKLETOES
1927 THE BELOVED ROGUE
1927 WHEN A MAN LOVES
1927 THE CLAW
1927 UNCLE TOM'S CABIN
1927 THE BATTLE OF THE CENTURY
1928 RIDERS OF THE DARK
1928 WEST OF ZANZIBAR
1928 TEMPEST
1928 THE VIKING
1928 HONEYMOON
1928 SEVEN FOOTPRINTS TO SATAN
1929 WOLVES OF THE CITY
1929 THE CHINA SLAVER
1929 THE HOOSE-GOW
1930 MOBY DICK
1932 BEAST OF THE CITY
1932 CHANDU THE MAGICAN
1957 GOLDEN AGE OF COMEDY
1958 UNCLES TOM'S CABIN
1965 LAUREL & HARDY'S LAUGHING '20S

LLOYD HAMILTON COMEDIES
1924 KILLING TIME
1924 GOING EAST
1924 GOOD MORNING
1924 JONAH JONES
1925 HOOKED
1926 CAREFUL PLEASE
1926 NOBODY'S BUSINESS
1926 JOLLY TARS
1929 DON'T BE NERVOUS

(The possibility also exists that Sutherland may have worked in other Lloyd Hamilton comedies between the years 1926 and 1929.)

The Hoosegow

ALICE HOWELL REVISITED

By Steve Massa

SLAPSTICK! #4 presented my filmography and article on comedienne Alice Howell. Since then a substantial amount of new material has come to light and our kind editor/publisher has provided space for an update.

LOST FILMS FOUND

Three previously considered lost shorts have resurfaced. They are:

1) **LUNATICS IN POLITICS*** (1920) Dist:Reelcraft. D:Dick Smith. PH:Charles C. Fetty. 2 rls. C:Alice Howell, Dick Smith, Rose Burkhart, Tommy Flynn, Leo Sulky.
A collector in Connecticut acquired a huge amount of 16mm films from the Mogul collection, which included LUNATICS and DISTILLED LOVE ('20). I was able to visit and screen both shorts. LUNATICS IN POLITICS is set in a future where women are dominant and the men stay home taking care of the house. Alice plays Ima Copper who is running for Chief of Police against her neighbor Vera Bad. Vera is played by Rose Burkehart, a large Kate Price-type of actress, who browbeats her little effeminate husband Tommy Flynn. After a number of slapstick confrontations and chases at their boarding house the bulk of the film is Alice and Vera's rival campaign speeches. Alice finally gives out free beer to win, and at the end is leading her female "corset brigade" police force against mashers, while loser Vera has to clean the streets.

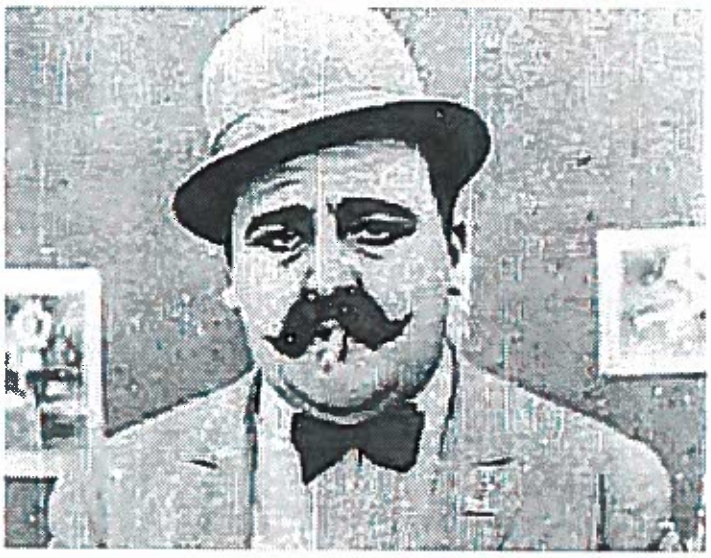
Shot for Reelcraft/Emerald in Chicago, and sharing some of the supporting cast from Alice's earlier CINDERELLA CINDERS ('20), the film is a pretty straightforward slapstick two reeler. Alice is definitely "the star" – a spotlight even stays fixed on her during one entire interior scene – but of course it's her personality and timing that perks up the standard gags and makes the short funny.

2) **OH, BABY!*** (2/15/1918) PD:Century. Dist:Universal. D:John G.Blystone. 2 rls. C:Alice Howell, Bert Roach.
A 35mm nitrate print has turned up with collector Ron Hickson in Bournemouth, England. Ron acquired a cache of nitrate material in the 1970's from an old lady who used to show the films at children's parties. (I have an image of birthday candles starting a horrible conflagration). Ron posted an article on line asking for info on the film. Hopefully the nitrate, which is in good shape, will soon be properly taken care of and the short preserved. Although I haven't been able to see it yet, Ron has sent some wonderful frame scans (see illustrations), one of which shows character comic and frequent Howell co-star Bert Roach.

3) **HEY DOCTOR!*** (8/13/1918) PD:Century. Dist:Universal. D:John G. Blystone. 2 rls. C:Alice Howell, Billy Armstrong, Neal Burns, Eddie Barry, Russell Powell, Edith Kelly, James Finlayson, Marvin Loback. @7/24/18 (LOC).

This short is in the collection of the Library of Congress but was unidentified and labeled as "Banana comedy." Thanks to Cole Johnson we were able to screen and i.d. it. Although not complete and choppy due to some deterioration, what's there is funny and shows Alice to good advantage.

Alice plays a receptionist in a doctor's office that is very short on patients. One of the few that comes in is Jimmy Finlayson as an Irish laborer who has swallowed his 'poip.' After treatment Fin pays Alice with a huge coin, which of course bends when she bites it after he leaves. Billy Armstrong is an artist in another suite who is trying to paint and flirt with his model at the same time. He can't make time with her because janitor Eddie Barry and her boyfriend Neal Burns keep coming in to flirt with her themselves. The next chunk has Alice deciding to get more patients so she walks down the street dropping banana peels on the sidewalk. As all the pedestrians begin slipping and falling



Above: Three frame enlargements of **Oh, Baby!**

Alice distributes cards for the doctor. Billy Armstrong is one of the hurt pedestrians, and when he comes to the doctor's office Alice is smitten with him. The next chunk is Alice and Billy at some kind of fancy soiree where Alice is completely out of place and does outlandish things that embarrass Billy. Billy jilts her and leaves her at the party. Here the film ends.

Although the gaps make the continuity hard to follow Alice is very funny in the surviving footage, especially in the scene where she's causing everyone to slip and fall, which predates a similar scene in Harold Lloyd's NEVER WEAKEN ('21) by three years. (Both of these gag sequences probably derive from A Healthy Neighborhood, a 1913 Keystone where doctor Ford Sterling hires thug Bill Hauber to booby-trap the local sidewalks with banana peels.) This may also be one of the earliest documented appearances of James Finlayson, who not only plays the Irish patient but also a doorman at the soiree in the film's second half.

ADDITIONAL TITLES SCREENED

I also had the opportunity to view two films that were already known to exist. They are:

1) **DISTILLED LOVE** (April 1920) PD:Reelcraft. D:Dick Smith & Vin Moore. 2 rls. C:Alice Howell, Dick Smith, Oliver Hardy, Billy Bevan, Fay Holderness, Ida Mae McKenzie, Rae Godfrey. (also known as A MERE MAN'S LOVE).

This print, like LUNATICS IN POLITICS, is from the Mogul collection and is complete – a very full two reels with original titles.

Alice pays a put upon farm girl who divides her time between flirting with farmhand Dick Smith and playing with her feisty mule. After plenty of farm antics bootlegger Oliver Hardy shows up selling hootch out of the back of his bouncing flivver. A bevy of bathing girls arrive and go swimming nearby. Alice puts on her own bathing suit and emulates them (a funny Sennett spoof). Hardy sees her, becomes enamored, and begins pitching woo, but his abandoned wife, with baby in tow, shows up. Hardy cruelly rejects the wife, and somehow Alice ends up taking care of the infant. Hardy comes on to Alice again but this time she spurns him, so he ties her up in the barn and sets it on fire. Farmhand Smith saves her, but he has been framed by Hardy with the local revenue agent and is arrested. Hardy then claims that the baby is Alice's and she's booted off the farm. Alice then goes to the big city with the baby, and ends up working for Hardy dancing in the streets in a comic gypsy outfit and style. The revenue agent (who was earlier smitten with her) sees her dancing and invites her to a society soiree at his mother's home. Hardy jealously follows her in disguise and helps her to make a shambles of the party (as if she couldn't have done that on her own). Alice was expecting the revenue agent to propose marriage, but Hardy again produces the baby as hers, and she's asked to leave. Outside she discovers that her farm lover Dick Smith has gotten out of jail and is sitting waiting for her in a goat cart. Alice and the baby pile in and the three ride off together.

Whew! I've spent some time relating the plot because there's a lot of it, and it's the funniest Howell comedy that I've seen. Rob Stone, in his book LAUREL OR HARDY, says this film looks like it contains scenes from two different films, but to me it seems more like a feature cut down to two reels. It's a good thing that it was shot at about 20 frames per second.

Directed by Dick Smith and Vin Moore it's as full of gags as it is plot, all of which are executed with snap and precision by Alice and the cast of comedy pros. Among the highlights is Alice performing the gag made famous by Mary Pickford where she wants to eat some pie but sees a placard of "Thou shall not steal" on the wall which stops her until she sees a second one that says "The Lord helps those that helps themselves." Another is when Alice arrives in the big city with the hungry baby and spots a milk truck driving by. In a great traveling shot she runs behind the truck, opens the back door, and produces a hose – one end of which she sticks in a milk can and the other in the baby's mouth so he can siphon down lunch as they trot along. Bits at the society party include Alice riding from room to room on the long train of Fay Holderness' gown – even transferring to someone else's gown – and a flirtation with a rich old goat (a white-whiskered Billy Bevan) that ends in a tit for tat slap fest.

Although engaging in a great deal of knockabout physical comedy Alice maintains a realistic and understated pantomimic style, and has some effective moments of pathos, especially when she's driven off the farm during a raging storm (although a bolt of lightning that just happens to strike her in the rear brings the pathos to an abrupt end). Oliver Hardy leads the supporting cast, alternately courtly and dastardly, as always getting every laugh possible out of the material. Fay Holderness and Billy Bevan perform at their usual excellent standard, but Dick Smith, Howell's real-life husband, co-star, and frequent director, was really only a so-so performer. Able enough in the slapstick, he was always very broad with no real personality.

This short was Alice's first release through Reelcraft and it's origins are a mystery. Obviously shot in Hollywood it may have been an unused film made by L-KO or Century and picked up by Reelcraft. Also exhibitor ads in 1920 announced that Alice would appear in 52 one reelers a year for the Sun Kist Comedy Company. At the moment it's not known what happened to this company, or if any footage was ever shot, but DISTILLED LOVE could possibly be from that venture.

2) **SILK HOSE AND HIGH PRESSURE*** (11/8/1915) PD:L-Ko. Dist:Universal. D:Henry Lehrman. 3 rls. C:Billie Ritchie, Gene Rogers, Henry Bergman, Alice Howell, Louise Orth, Eva Nelson, Henry Lehrman. @10/13/1915 (LOC).

This is a Billie Ritchie comedy, with Alice in support, that the Library of Congress has in a beautiful 35mm print.

The plot concerns the inhabitants of a boarding house. Alice is married to cop Henry Bergman, but flirts with other tenants which makes him very jealous. Ritchie is his usual low-life self – conniving and causing trouble in the house while his roommate Gene Rogers is left to smooth things over. Everyone goes to the local theatre to see the vaudeville show. Ritchie does his version of A NIGHT AT THE ENGLISH MUSIC HALL – he sits in a box ogling and whistling at the girls and disrupting all the other acts – finally getting into a gunfight and emptying the entire theatre. Back at the boarding house the girls who performed in the show are tenants and Alice is hanging out with them. Gene has bought food and liquor to throw a party for the girls, but when he goes out to invite them Ritchie steals it and brings it to their room himself. The party begins and is getting pretty raucous. Henry Bergman shows up and, not knowing that Alice is there, begins flirting with the girls. Alice catches him and all hell breaks loose, leading out into the streets in a melee of cops, fire hoses, and mud – not to mention bodies and autos flying through the air on very visible wires. The end.

While short on logic this short is very cinematic (compared to contemporary Keystones), and, boy, does it move. It also looks like a chunk of money was spent, especially in the climatic mayhem. Ritchie is funny and his character is probably the most reprehensible and unlikable in comedy history. Usually referred to as a Chaplin imitator, his callous opportunism and stiff-legged gait with a stuck out rear-end seems closer to Syd Chaplin's Gussle than Charlie's tramp. Alice and the rest of the ensemble provide solid support and everyone gets their moment to shine.

The Library also had THEIR LAST HAUL, a (2/21/1915) L-Ko one reeler with Alice, Hank Mann and Wallace MacDonald, listed in their collection. But when the film can was opened inside was a tiny little roll that consisted of the credits title and about sixty seconds of climatic footage of comedy cops running on the roof of an office building. That was it – sadly not even a glimpse of Hank or Alice. Luckily this short is listed in the collection of the National Film Archive in London, and hopefully their print is different and far more complete.

NEW PIECES OF INFO

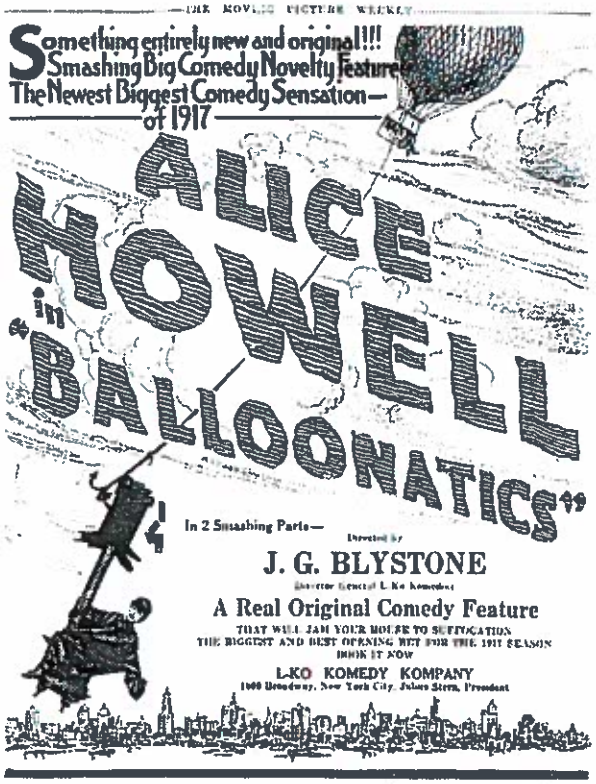
1) The National also has a copy of another of Alice's L-Ko comedies:

UNDER NEW MANAGEMENT (10/13/1915) PD:L-Ko. Dist:Universal. D:Henry Lehrman. 2 rls. C:Gertrude Selby, Gene Rogers, Alice Howell, Raymond Griffith, Fatty Voss. @10/8/15. (LON).

2) New info has shown that when Century was set up by the Stern Brothers in 1917 to produce Alice's films, the shorts were not immediately distributed by Universal as I previously thought. The first six shorts (BALLOONATICS, AUTOMANIACS, NEPTUNES NAUGHTY DAUGHTER, HER BARE-BACKED CAREER, SHE DID HER BIT, and WHAT'S THE MATTER WITH FATHER) were distributed by the Longacre Distributing Co. for states rights release. The first Century distributed by Universal appears to be OH, BABY! (2/15/1918).

3) It's come to light that Dick Smith directed the fabled lost Marx Brothers silent film HUMOR RISK. An article was found in the April 16, 1921 issue of Moving Picture World stating that Smith directed, and that HUMOR RISK was to be the first in a series of two reel comedies starring the Marxes. Jo Swerling wrote the script with shooting taking place in Fort Lee, New Jersey and at a studio in Manhattan. It's thought that the finished short did not preview well and that the plans for more were scrapped.

Having not been able to turn up any short comedy titles for Alice during 1921 and 1922 it's possible that she was with Smith on the East Coast. Perhaps it was an extended stay – or a well-earned vacation or even performing on stage. It's definitely an area for further research.



4) It now appears that the entire series of Reelcraft/Emerald comedies were shot in Chicago with Dick Smith and Fredric J. Ireland alternating direction. The afore mentioned HUMOR RISK article mentions that Smith had just finished up a series of Alice Howell Reelcraft comedies in Chicago

Fredric J. Ireland is an interesting figure. At the moment I've found credits that he directed Alice's CINDERELLA CINDERS and BARGAIN DAY, but he may have directed more. He was a Chicago based vaudeville singer and comedian, and I was able to screen a Reelcraft/Emerald short that he directed as well as starred in. WHEN THE CAT'S AWAY (4/5/1920) is a crackerjack marital farce, with all the expected misunderstandings and people popping in and out of slamming doors, directed at lightning speed. Ireland, playing a businessman husband, appears to have been in his mid to late 50's at the time, and has the manner of someone who has been on the stage his entire life. He's very theatrical, but very funny and amazingly agile for a man his age. The supporting cast includes Rose Burkehart and Tommy Flynn who appear in some of Alice's shorts. As of yet I've been able to find nothing on Ireland's film career. He may have been directing at Emerald when Alice and Smith arrived there, or they could have known him from their days in vaudeville. Hopefully more films and info on Ireland will surface.

NEW TITLES

These are newly confirmed Alice appearances:

HIGH SPOTS ON BROADWAY (10/15/1914) PD: Keystone. Dist: Mutual. D: Mack Sennett. 1 rl. C: Rube Miller, Hank Mann, Alice Howell, Al St. John, Slim Summerville, Phyllis Allen. (a.k.a. HAVING A GOOD TIME).

THE CURSE OF A NAME (7/21/1915) PD: L-Ko. Dist: Universal. 1 rl. C: Harry Gribbon, Peggy Pearce, Alice Howell, Henry Bergman. @7/13/1915.

THE MOTHER-IN-LAW (1916) PD: L-Ko. Dist: Universal. 2 rls. C: Billie Ritchie, Alice Howell, Lucille Hutton, Margaret Joslin, Harry Todd.

THE BANKRUPTCY OF BOGGS AND SCHULTZ (5/3/1916) PD: L-Ko. Dist: Universal. 1 rl. C: Alice Howell, Dick Smith, Raymond Griffith, Anna Darling, Phil Duncan. @4/26/1916.

TILLIE'S TERRIBLE TUMBLES (9/12/1916) PD: L-Ko. Dist: Universal. D: John G. Blystone. 3 rls. C: Alice Howell, Fatty Voss, Phil Dunham. @9/5/1916.

CUPID VS. ART (9/11/1918) PD: Century. Dist: Universal. D & Sc: Vin Moore. 2 rls. C: Alice Howell, Hughie Mack. @9/4/1918.

MIND YOUR DOCTOR (1924) PD: Universal. D: Richard Smith. 1 rl. C: Alice Howell, Neely Edwards, Bert Roach.

REST IN PIECES (6/7/1924) PD: Universal. D & Sc: William Watson. 1 rl. C: Alice Howell, Neely Edwards, Bert Roach. @5/20/1924.

THE LOST CHORD (1/21/1925) PD: Universal. D & Sc: Richard Smith. 1 rl. C: Alice Howell, Neely Edwards, Bert Roach. @1/16/1925.

BLACK GOLD BRICKS (3/9/1925) Bull's Eye Comedy Series #3. PD: Universal. D: Richard Smith. 1 rl. C: Alice Howell, Neely Edwards, Bert Roach. @2/19/1925.

A NICE PICKLE (4/6/1925) Bull's Eye Comedy Series #6. PD: Universal. D & Sc: Richard Smith. 1 rl. C: Alice Howell, Neely Edwards, Bert Roach.

In addition the April 1924 issue of the Motion Picture News Booking Guide has this listing:

"HOLLYWOOD COMEDIES. Produced by L.K.C. Productions. Distributed by Selznick Distributing Corp. Starring Alice Howell & Chester Conklin. Directed by Fred Caldwell. Length 2 reels.

BISHOP OF HOLLYWOOD, THE. Released February 15, 1924

CREAM OF HOLLYWOOD, THE. Released January 15, 1924

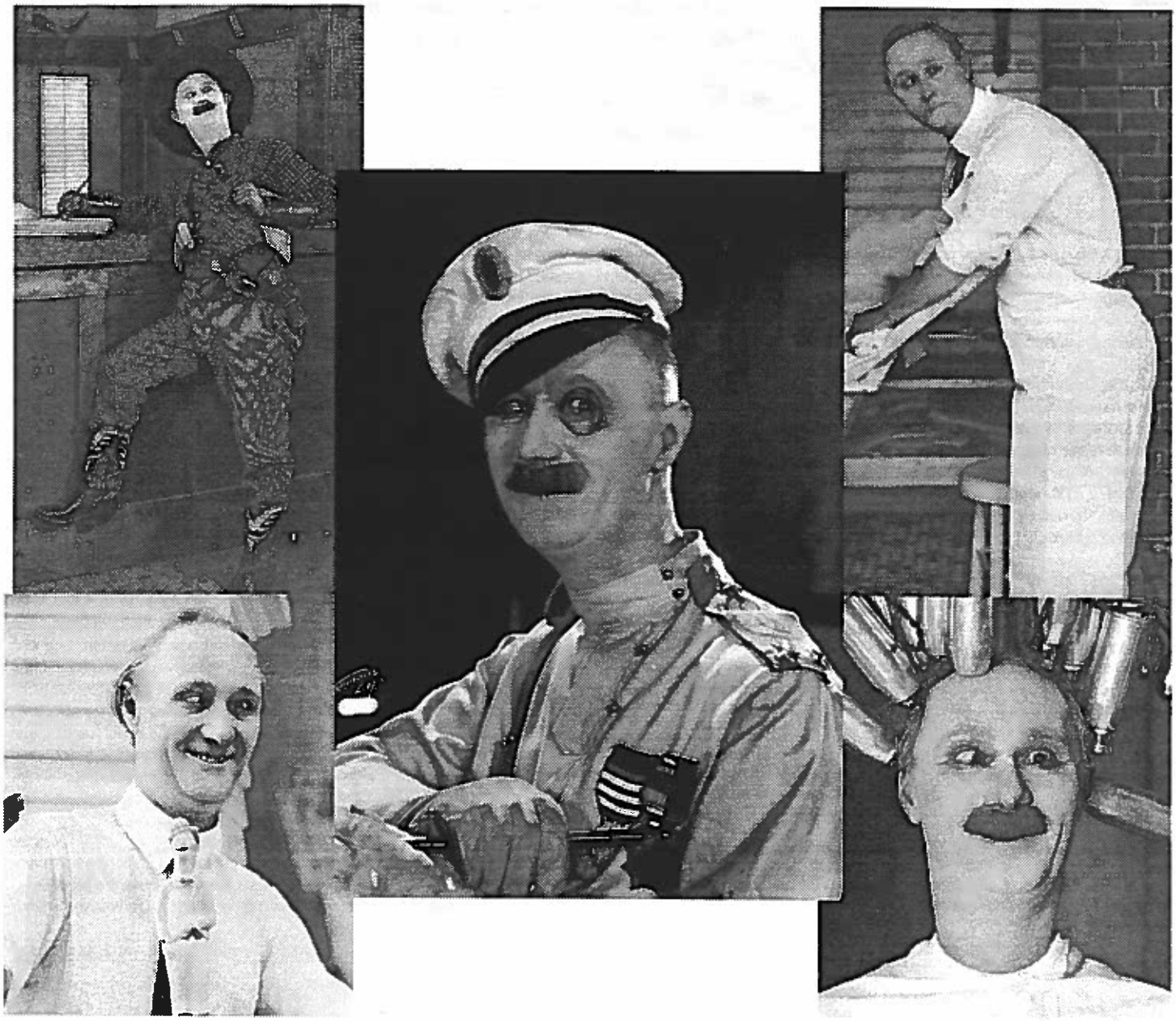
ELITE OF HOLLYWOOD, THE. Released November 15, 1923

SHEIK OF HOLLYWOOD, THE. Released December 15, 1923."

At the moment the only of these titles that I've been able to find more info on is THE SHEIK OF HOLLYWOOD. Blackhawk Films had this available and I viewed it on video. An extremely low-budget outing, Fred Caldwell was the director and star, but Alice and Chester were nowhere to be seen. In their place were Gale Henry and Victor Potel. It is possible that Alice was in the other three, but they should be considered possibilities until corroborative information surfaces. (LATE BREAKING NEWS – Just as this issue was going to print, Brent Walker informed us (see this issues letters section) that UCLA has a print of an unidentified short with Alice and Vic Potel labeled "Oil Well Comedy." Richard Roberts and Sam Gill have identified it as probably part of the Hollywood Comedies series, and it sounds like it could be either THE CREAM OF HOLLYWOOD or THE ELITE OF HOLLYWOOD. So here's another extant Alice Howell comedy!)

Readers that have information on any of the above material, or Alice Howell in general, please feel free to email me at **ReelComedy1@aol.com**, or write to me in care of Slapstick! magazine.

My thanks to Robert Arkus, Rob Farr, Ron Hickson, Cole Johnson, Mark Johnson, Rich Finnegan, Steve Rydzewski, and Henry Zorn. Special thanks to Madeline Matz and Rosemary Hanes at the Library of Congress, and also Mikael Uhin and his great website, MARXOLOGY.



Ben Turpin will return next issue
Along with more surprises in July!
Thanks for reading

SlapStick!

LETTERS

We want to hear from you! Please send your letters, comments, corrections, additions, or whatever to **Slapstick!** c/o Steve Rydzewski, 12554 Deerrun Rd., Philadelphia, PA 19154 or e-mail to: srydzewski@aol.com

Dear Steve,

I greatly enjoyed Slapstick! #4!
The article by Bo Berglund on Eva Nelson in particular struck a chord with me. Several years ago, some of Eva Nelson's relatives contacted me asking if I had any information on the films she made with Chaplin. Of course, at the time, I wasn't aware that she appeared with Chaplin and couldn't help them. However, after reading the new information uncovered by Berglund, I immediately contacted them again. Fortunately they still had the same e-mail address!
Eva Nelson's nephew, Cecil Baker, only met his aunt once, in 1958. She was then in her mid sixties, but Mr. Baker remembers how youthful and vibrant she was, and how she leaped in the air and hugged him when they first met. During that one encounter, she did not mention her film career at all, but alluded to her several marriages to film producers. Mr. Baker has no idea when his aunt died, but as her father lived past the age of 100, and her older sister (Mr. Baker's mother) lived to be nearly 90, chances are that Eva Nelson lived to a ripe old age as well.
Incidentally, Eva Baker's father was a full blood Cherokee Indian. He took the name "Willie Nelson" at some point in the late nineteenth century, which makes it hard to trace the family history. It is unfortunate that Mr. Baker has no additional information on his aunt, but he plans to do some visiting this winter with his relatives, and will make inquiries about her. In the meantime, I will keep investigating genealogy and social security records, and hopefully will be able to report back to you and your readers some more information about Eva Nelson's later life.

Best regards,
Hooman Mehran, New York, NY

Dear Steve:
The first four issues of Slapstick have been an absolute treasure trove of information, and I have particularly enjoyed Bo Berglund's revelations about "lost" Keystone players Jess Dandy and Eva Nelson—of whom I had not been previously aware.
I have since turned up some additional information about Mr. Dandy. He was a member of the Photoplayers Club in 1914, a fraternal organization that included many Keystone performers (Fred Mace was its first president in 1913) and this membership may have even been a door to his entry to the Keystone lot (or visa versa). Also, there is a very interesting photo at the AMPAS library that reveals that Dandy was also apparently a singer, and a member of a group called the "Morris Quintette." The photo, which was a part of the Selig Collection (which opens the possibility that Jesse Dandy worked at Selig as well) but is now the only item in Jesse Dandy's Academy biographical file, depicts Dandy along with the other four members: Ben Frank, Bill Morris, Fred Block and Lee Frank. It is definitely the Dandy from Keystone, although he appears a bit younger out of his heavy film makeup and almost looks downright contemporary with his small wire-frame glasses, "Brat-pack-ish" stubble of a two-day beard growth, and long-sleeve sweater.
Also, the Academy has a nice group of stills stamped "Fred Fishbach-Ethel Lynne Collection" (note the spelling), obviously donated by Lynne or her relatives. The stills include several candids of Fishback on film sets, and posed shots from Century Comedies circa 1919 with comedians such as Jimmy Adams and the Century lions. Also, Fishback spent much of 1915 as the assistant director to Walter Wright on the Chester Conklin unit at Keystone, and often popped up in small bits as well. He plays cops in both THE HOME BREAKERS (a nice little exchange with Mack Swain) and DO-RE-MI-BOOM, and—with the help of a spirit gum mustache and eyebrows—plays Conklin's taller henchman in THE CANNONBALL (behind all that makeup, his unusual mouth is unmistakable). He can also be seen in an opera box to the right of Fatty and Mabel in THAT LITTLE BAND OF GOLD and as a freeloading eater who gets clobbered with a plate in A HASH-HOUSE FRAUD.
Additionally, thanks to Bo's identification of Eva Nelson, I can see that she is also one of the helpful women in the park in BETWEEN SHOWERS.
And to add to Steve Massa's excellent Alice Howell article, there is a nitrate print of an unidentified short simply labeled "Oil Well Comedy" starring Alice and Vic Potel at the UCLA Film and Television Archives. Both Richard Roberts and Sam Gill identified this as probably part of a would-be series produced by Fred Caldwell circa 1923. So, unless the nitrate deteriorates before it can be preserved—which is an unfortunately likely scenario—that makes one more extant Alice Howell film.
Keep up the excellent work, and I can't wait to see more from you and your contributors.

Brent Walker, Long Beach, California

Dear Steve:
Thanks for sending me Slapstick. It is refreshing indeed to see a magazine dedicated to the lesser-knowncomic artists of the silent screen. I'm sure Larry Semon, Ben Turpin and Lloyd Hamilton are smiling down on you.
When I was a high school student living in Phoenix, Arizona in 1973, I befriended a 78-year-old man named Robert Cox. Mr. Cox claimed to have been one of the original Keystone Cops during the years 1913 to 1917. He regaled me with his accounts of working for Mack Sennett, rooming with Charlie Chaplin, and doubling for Mabel Normand. I don't doubt that he was telling me the truth (most of the time anyway), especially after he showed me his collection of photographs, one inscribed to "Coxie" from Keystone pal Chester Conklin. Unfortunately, this memorabilia was destroyed by Mr. Cox's bitter ex-wife just after his death in September, 1974. Still, the fact remains that I have never seen his name listed in any material pertaining to the Keystone company, or in any other source for that matter. In the oft-published photograph enclosed (below), Mr. Cox identified himself as the clean-shaven cop directly over Ford Sterling's shoulder. Would any of your readers happen to recognize him? I have also never been able to locate a print of In the Clutches of a Gang, the two-reeler remains "to this day the funniest comedy ever to feature the Keystone Cops." That implies that Mr. Lahue had seen it himself, so perhaps it has been rescued from nitrate decomposition. Do you know if the film has been transferred to video?
I'm looking forward to the arrival of your fifth issue in January, 2002. Best of luck in your worthwhile endeavor.

Lon Davis, Eugene, Oregon

Below: ***In the Clutches of a Gang,*** 1913, Ford Sterling at desk and, left to right, Edgar Kennedy, Robert Cox (see inset), Joe Demming, unknown, George Jeske, Al St. John, Hank Mann, Rube Miller, Roscoe "Fatty" Arbuckle.

Illustration courtesy Cole Johnson

An Unrecognized English Movie Comic, Walter Forde

by Jean-Jacques Couderc

Most film makers' dictionaries report the existence of an English director named Walter Forde who, during two decades from 1928 to 1949 to be precise, directed all kinds of features. It is generally mentioned that Forde started in the movie business in the twenties as an actor in silent short comedies.

We will try to bring some light to this point by completing the biography of that particular film maker; quite forgotten by most cinema enthusiasts although well known by 9.5mm film collectors. As a matter of fact I discovered Walter Forde's comedies in France, as many other collectors have done on list of used films published in the U.K.

Walter was born in Bradford (Yorkshire) on April 29th, 1896. He started as a pianist in movie theatres before becoming a music-hall star; then, in 1920, he became the screenwriter and main actor of three two reel comedies produced by Castle: The Handy Man, Fishing for Trouble and Never Say Die. In these three films (we have no trace of previous ones) Forde holds he leading part.

Encouraged by the success of these comedies, in 1921 Forde makes two short films for Zodiac Productions, then four others the following year for British Comedies. He is the complete author of these latter films, being the screen writer as well as the main actor with Pauline Peters as female lead. He shares the film direction with Thomas (Tom) Seymour; according to the International Film Index; Tom Seymour and Walter Forde are the same person!

In 1923 he goes and tries his luck in the USA and works for Universal; yet he shoots only two one reel shorts for the company. Then one loses his track as an actor but according to some sources, he became assistant-editor and would have taken part, notably with Anne Bauchens, to the editing of two Cecil B. de Mille's features: The Volga Boatmen (1926) and The King of Kings (1927) although his name does not appear in the credit titles of these films.

However, Walter is back in his native country in 1926 to shoot short comedies. That same year six films are released in Great Britain where Walter becomes a very popular comic. His career in the "shorts" will come to an end then, but he will still shoot, as a complete author; four full-length comedies from 1928 to 1930, the last one of which was a talkie.

Then giving up acting in 1929 he starts a brilliant career as film director with The Silent House, making with equal success comedies, detective stories (Bulldog Jack, 1935) or thrillers (King of the Damned, 1936, with Conrad Veidt). His last film would be The Cardboard Cavalier (1949).

He was held in high esteem by his fellow countrymen; in 1933, the English producer Michael Balcon declared that the Gaumont-British Company had three great directors: Alfred Hitchcock, Victor Saville and Walter Forde.

He died in Santa Monica, California on January the 7th 1984.

Walter Forde's Comedy

Though the prints released by Pathescope are generally cut down, they give a rather precise idea of Forde's comic style.

Walter Finds a Father, the oldest film available (as far as we know) dates back to 1921, a film produced by Zodiac. Although Walter is only a worker on a building site, he nonetheless wears a lounge suit: a boater with a morning coat and trousers far too short for his size. With his long, thin, rather stern looking face, Walter conjures up the figure of a taller and more athletic Buster Keaton. The daughter of a wealthy tycoon thinks she can recognize in him her long time lost brother. An elegant garden party is given in order to celebrate the reunion. In the course of the celebrations, Walter copiously sprays with a siphon – in Chaplin's style – a rival flirting with the young lady he wants to win over. Then comes the highlight of the film: a rather original duel takes place the next morning: the two rivals, blindfolded, with a torch in their hands, must ignite the fuse of a dynamite stick attached to the opponent's back. Both duellists will end up by exploding after a good many mishaps.

Walter Makes a Movie, directed by Forde himself, was released the following year (1922) and benefits from a more elaborate scenario: Walter, who appears in the same gear, happens to find the bag of a movie star; he is then chased by the "bobbies" and puts on his usual act in a restaurant. Hearing the call for help of a young lady, he rushes to her defense only to find that it is just a movie scene being shot. The actress recovers his property and manages to have Walter taken on as the "villain." But fed up with having plates smashed on his head, Walter gives up his career as an actor to become a stagehand and launches many a disaster! The comical side of the film no longer relies on Walter's very classical acting and mimic. It's rather based on the events of the plot, although there is still some lack of novelty as Forde seems rather to be content with picking up situations already exploited by other comic stars (notably by Chaplin in Behind the Screen, 1916).

Walter's Paying Policy, dating back from his return to the USA (1926), enables us to view an uncut version. Walter has somewhat altered his appearance and he will stick to his new look right to the end of his acting career: still saving his boater, he now wears a smart suit – a dark waisted jacket and light coloured trousers, with a striped neck-tie and works for an insurance company. He and his colleague, both aim at convincing the owner of a precious vase to take out an insurance for it. In the first reel, the two rogues both persecute their prospective customer in his office and are well and truly kicked out. Then, in the second part, they follow their victim to his home: Walter first dresses up as a window cleaner; then as a paperhanger; both unsuccessfully. Eventually, the accomplices decide to hide the precious vessel in order to convince the owner to insure it. So doing, they fall upon a true burglar; a lot of things get broken in the ensuing scuffle, but the precious vase will be saved in the end; All being well that ends well, the collector will then be convinced that he had better sign the insurance policy. This film is better by far than the previous ones, both technically and from the quality of its more elaborate scenario which, in spite of its lack of originality, does not include slow action.

In **Walter the Sleuth**, shot shortly afterwards, Pauline Peters is reluctant to marry a dubious suitor, who is visibly only interested in a splendid piece of jewellery (the No-Hope diamond) owned by her family. Therefore the young lady pretends she is already engaged to a detective. The only thing for her to do is to find the stooge to play the part. While bathing with a few friends – a scene visibly inspired by Sennett and his Bathing Beauties – she recruits Walter who is having a good time fishing. Walter will of course take his job to heart and manage, with a bit of luck, to save the diamond from the clutches of the crook-suitor... Nonetheless the diamond will end up in a manhole! No outstanding sequence in this rather poor short comedy the funny side of which is only sup-

ported by the comical expressions and gesticulations of the hero.

Walter's Day Out, which also dates back to 1926, is probably one of Forde's best films, at least from those we have been able to see. The film takes place on a beach where Walter and his wife are spending a day out while minding the unbearable children of a colleague. The beginning of that comedy brings to mind Jacques Tati's film Les Vacances de Mr Hulot; then, after the encounter with Walter's boss, the film ends up with in a chase among the various amusements of a fun fair.

Walter Tells the Tale (again from 1926) shows Walter as a penniless architect, who is trying to impress a lady customer – a film actress – and must appear fairly well off. The problems start when he has got to pay for a taxi ride, then for the dinner attended by a number of self-invited lady friends of the actress. Walter gets away with it "in Chaplin style," by passing the bill to the next table which, unfortunately, is the table of the film actress's impresario. This short film is amusing, unfortunately the cut-downs intended to reduce the length of the film to one reel make it a bit disconnected.

In conclusion, if the first comedies shot by Forde seem rather primitive, the short ones he directed (or wrote) after his return from the USA are creditable as they generally benefit from a more elaborate screenplay. Forde managed to succeed in achieving what all the comic actors aim at, which is to create a fairly new figure, easily recognisable by the audience. On the other hand, there is not much novelty in his acting, and in spite of a very different physique, Walter's acting is strongly influenced by Chaplin's, his fellow countryman. Walter embodies a crafty character rather deprived of scruples and willingly resorting to dishonesty in order to get out of a predicament.

An important part of his comedies being shot on location, these films are genuine documents about the England of the twenties. All the more so as the quality of the 9.5 prints is excellent.

Filmography (as actor)

Abbreviations : A: author, D: Director; C: Cast

1920 Production Castle :

?.8 The Handy Man (2 reels) D/A: Walter Forde ; C: Walter Forde (Walter).

?.8 Fishing for Trouble (2 reels) D/A: Walter Forde ; C: Walter Forde (Walter).
A fisherman saves a boy's mother during a picnic and is accused of robbery.

?.8 Never Say Die (2 reels) D/A: Walter Forde ; C: Walter Forde (Walter).

1921 Production Zodiac :

?.9 Walter Finds a Father (2 reels) D: Joe Bamberger; A: Walter Forde; C: Walter Forde (Walter), Marjorie Russell (Rose Fish), Lyelle Johston (The Count), Billy Le Fre (Bill).
A worker is mistaken for the heir of a count.
Pathescope SB 30211 (incomplete, 1 reel).

?.9 Walter's Wining Ways (2 reels) D: William Bowman; A: Walter Forde; C: Walter Forde (Walter), Marjorie Russell (Rosa Weeps), Billy Le Fre.
A removal man saves a school by thwarting the plans of a crook in his search to find an idol.

1922 Production British Comedies :

?.6 Walter Makes a Movie (2 reels) D: Tom Seymour et Walter Forde; A : Walter Forde; C: Walter Forde (Walter), Pauline Peters (Pauline Highbrow), Tubby Philips (A farmer), Tom Seymour (Cecil B. Gunns).
Walter finds the lost bag of a movie actress and disturbs the shooting of a film. Pathescope SB 30093 (incomplete 1 reel).

?.6 Walter Wants Work (2 reels) D: Tom Seymour et Walter Forde; A: Walter Forde; C: Walter Forde (Walter), Pauline Peters (Mrs Walter), Tubby Philips (The boss).
Barrel organ player Walter does not have much success and ends up in a poorhouse. Pathéscope SB 30102 (incomplete 1 reel)

?.6 Walter Wins a Wager (2 reels) D : Tom Seymour et Walter Forde ; A : Walter Forde ; C : Walter Forde (Walter), Pauline Peters (Mrs Walter), Tubby Philips (A customer), To Seymour, Billy Le Fre.
The department manager of a big store claims to be a crook in order to capture forgers.

?.6 Walter's Trying Frolic (2 reels) D : Tom Seymour et Walter Forde ; A : Walter Forde ; C : Walter Forde (Walter), Pauline Peters (Lady Gababout), Tubby Philips, Tom Seymour, George Bishop, P.M. Marshall.
A car salesman dreams he is kidnapped and mistaken for an aristocrat.

1923 Universal (USA):

June 25 Radio Romeo (1 reel) D : Lloyd Bacon, C : Walter Forde.

July 23 Good Deeds (1 reel) D/A : William H. Watson, C : Walter Forde.

1926 British Super Comedies (Wardour):

?.6 Walter's Paying Policy (2 reels) D: James B. Sloan; A: Walter Forde ; C: Walter Forde (Walter), Pauline Peters (Miss Gruff), George Foley (Max Gruff).
An insurance clerk pretends he wants to insure the precious vase of a collector and catches a burglar. Pathescope (2 reels) SB 30095.

?.6 Walter's Worries (2 reels) D: James B. Sloan; A: Walter Forde; C: Walter Forde (Walter), Pauline Peters, George Foley.
A tailor manages to attend a dinner for the board members and wins over the boss's daughter.

?.6 Walter the Sleuth (2 reels) D: James B. Sloan; A: Walter Forde; C: Walter Forde (Walter), Pauline Peters (Pauline), George Foley (George).
Walter pretends to be a private detective in order to keep an eye on a diamond belonging to a young lady's father.
Pathescope (incomplete 1 reel) SB 30086.

?.6 Walter's Day Out (2 reels) D: James B. Sloan; A: Walter Forde; C: Walter Forde (Walter), Pauline Peters (Mrs Walter), George Foley (The boss).
Walter takes a colleague's children to the seaside & meets his employer.
Pathescope SB 30078 (incomplete 1 reel).

?.6 Walter Tells the Tale (2 reels) D : James B. Sloan; A: Walter Forde; C: Walter Forde (Walter), Pauline Peters (Connie Sewer), George Foley (Cortin Tabbs).
A broke architect takes an actress out for dinner.
Pathescope SB 30104 (incomplete 1 reel).

?.6 Walter the Prodigal (2 reels) D: James B. Sloan; A: Walter Forde; C: Walter Forde (Walter), Pauline Peters.
Dressed as a convict for a masked ball, Walter is mistaken for a true one.
Pathescope SB 30117 (incomplete 1 reel).

1928 Production Nettlefold (Butcher):

?.2 Wait and See (6 reels) D/A: Walter Forde; C: Walter Forde (Monty Vernon), Frank Stanmore (Frankie), Pauline Johnson (Jocelyne Winton), Sam Livesay (Gregory Winton), Mary Braugh (la logeuse), Charles Dormer (Eustace Mottletoe)
A storeman, believing he is a millionaire heir, wants to marry the boss's daughter.

?.7 What Next? (8 reels) D: Walter Forde; A: Walter Forde et H. Fowler Mear; C: Walter Forde (Walter), Pauline Johnson (Violet Chippendale), Frank Stanmore (Cedric Chipendale), Douglas Payne (Cornelius Vandergilt), Charles Dormer (Mike Winterbottom), Frank Perfitt (Septimus Vandergilt), Ian Wilson (Wilson), Tom Seymour.
A salesman buys the old candlestick that a mad collector is searching for.

1929

?.5 Would You Believe It (French title: Ça gaze) (5 reels) D: Walter Forde; A: Walter Forde et H. Fowler Mear; C: Walter Forde (Walter), Pauline Johnson (Pauline), Arthur Stratton (Cuthbert), Albert Brouett (A spy), Anita O'Day (Farmer's wife), Anita Sharp Bolster.
A man invents a wireless controlled tank and confounds the plans of a gang of spies. Sound track added in October 1929.

1930 (sound)

?.4 You'd Be Surprised (French title : Qu'en pensez-vous !) (64mn) D: Walter Forde; A: Walter Forde et H. Fowler Mear; C: Walter Forde (Walter), Joy Windsor (Maisie Vane), Frank Stanmore (Frankie), Douglas Payne (convict number 99), Frank Perfitt.
A disguised song writer is mistaken for a convict.
These last two were released in France in 1930.
(translated from French by P. Lescure)

Larry Semon

Rediscoveries and Rectifications

Claudia Sassen

Illustrations from the author's collection

Lost films found

A handful of great discoveries was recently made at the archive of the Nederlands Filmmuseum, Amsterdam. In the course of the year 2000, films arrived at the Museum from a recently deceased collector, who had kept them in very questionable circumstances for some decades. Elif Rongen from the film collection department contacted me via internet sending me her descriptions of the surviving plots so that I could identify the footage. Some of the films are known to be extant, although only one or two copies seem to be left worldwide. Most notably among them figure *Between the Acts (Zigoto in het Variété)* and *Romans and Rascals (Zigoto als Julius Caesar)*. The salient discoveries will be presented in the following, summarizing the scenes that have survived, omitting those that are still missing.

The Headwaiter (1919)

Laurel and Hardy buffs will be especially delighted to learn about the discovery of a part of Semon's two-reeler *The Headwaiter*. What remains are 275 mtrs of the Dutch version *Zigoto de underkroiper*. In fact, with regard to the release synopses more than one reel appears to be there although HAP film catalogue, a list of Dutch distributions, claims the film's original length to be 787 mtrs. The footage contains sequences with Oliver Hardy as a cop. He is hardly recognizable owing to his heavy make-up that he usually applied during his employment with Semon. The film is a nitrate positive copy with almost 40 Dutch intertitles and its end missing. It threatens to decompose, but was in a condition well enough to be viewed. The release synopses and the surviving material overlap in the following scenes:

Attracted by the odor of cooking, Larry follows the smell and comes upon a stand where an Irish count is stealing the frankfurters and depositing them upon a newspaper at one side. Larry catches them, puts them in his hat. A cop attracted by the count's actions, sees Larry and searches him. Larry manages to shove the hat about the side of the stand, but when he goes to find it, it is empty, as he had not counted on the dog coming up and helping himself. Meanwhile the count's friend has been getting a square meal at a swell cafe, manages to get away without paying for it and discloses the fact to his friend. Larry, after being chased by the suspicious cop, overhears the two friends talking. The friend decides to take a chance, and Larry follows. The friend makes an easy entrance, is given all attention. Larry finds it hard to enter, but once in, is treated likewise. Just before Larry begins to eat, the friend's ruse is discovered, and he is beaten up by the head waiter. Larry becoming nervous upon seeing this, begins to find fault with the food, but is told he will have to pay for it anyway. [Footage missing] Larry goes to an employment agency. The head waiter is fired by the proprietor – and he calls all the other waiters out, and they strike. The agency is appealed to and Larry and seven others are sent to fill their places. The strikers beat up the seven, but when it comes to Larry's turn – he turns the tables, beats up the strikers and takes the head waiter's place. Then follows Larry's reign as the head waiter. The strikers carry out their threat to wreck the cafe, and take Larry prisoner. [End missing].

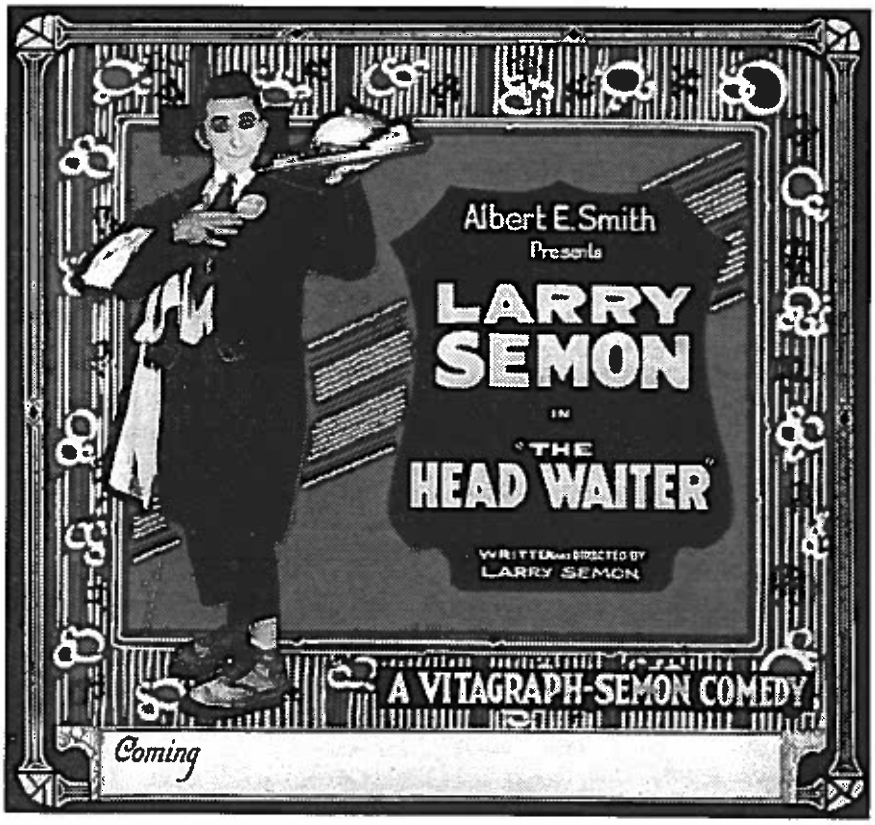


Illustration courtesy Mark Johnson

A Jealous Guy (1916)

Another sensational find is a Dutch version of the one-reeler *A Jealous Guy*, one of the first films which Semon co-wrote, directed and in which he also starred[1]. Young fledgling Vitagraph director Larry acting in a larger role is an observation contrary to the claims of any Semon filmography available.[2] They assign Larry's first feature role to the Aubrey one-reeler *Boasts and Boldness* (1917). Identification of the film turned out difficult for just this reason resulting in my reading, re-reading and reading again every synopsis that was released after *Boasts and Boldness*. Just because I eventually began to suspect the existence of a Vitagraph release that had not been filed, I started to consult earlier synopses. Further difficulties emerged from the deteriorating nitrate positive copy as Elif reports. At times it was hard to see the image because of the vertical scratches, while some other scenes were quite clearly visible. The stock that

1: Semon reportedly had cameo appearances. Those presently known to me at this writing are in *TERRY'S TEA PARTY, JUMPS AND JEALOUSY* and *RAH, RAH, RAH*.

2: See e.g. [Turconi, 1989]

July 29, 1916 MOTION PICTURE NEWS

General Film Service

We tried to frame-up Hughie Mack but he won't stay put!

Another Vitagraph One Reel Comedy

"A Cheap Vacation"

Book these Hughie Mack Comedies now through General Film Service

"A Jealous Guy"

THE VITAGRAPH COMPANY OF AMERICA

reads Kodak 1918 "The Vitagraph Co., Paris" on its edge mark has kept quite well, considering the circumstances. The perforation proves continuously chipped, but the stock is not extremely fragile. The copy was in 5 or 6 loose cuts, which were rolled in the wrong order as also a note on the old can stated. The coupures are now rolled according to the release synopsis. To make matters worse, the collector had joined the film together with regular office scotchtape. The tape needs to be removed and cleaned as soon as possible because a thick layer of sticky material is spreading on the emulsion. The anyway scarce Dutch intertitles were unfortunately not numbered. There is no begin and no end. Probably the first three quarters of the film have survived, except for the head title and credit sequence. The remaining plot of *A Jealous Guy* goes like this:

Larry appears to be just married and deeply in love. Either he or his wife buys a pearl necklace. In the morning Larry leaves for work. He is employed in a regular, crowded office. He takes a smitten look at his wife's photo and telephones her home. Meanwhile a man (Hughey Mack) is sneaking into their house, making it to the room of Larry's wife. He appears to be her brother. When Larry calls, Hughey answers. Jealous Larry is alarmed, takes a gun from his drawer and leaves the office in order to dash home. He leaps onto a fast moving car only to attract the attention of a crowded group of policemen who start following him with their auto. Larry arrives and enters the living room with the gun in his hands. His wife tries to explain but he won't listen. The cops arrive at the scene..."

Comparing the synopsis' cast list with her notes, Elif comes up with an intriguing observation: in the version that she saw, Larry plays Wildo Winsome, husband of Mrs. Winsome. According to the cast list, however, the actor Billy Baxter took the role of Wildo

Illustration courtesy Mark Johnson

Winsome. Could it be that it is/was Larry who had assumed the pseudonym *Billy Baxter*? Another Billy Baxter turns up in the cast list of *The Battler* released only a few weeks earlier. Although copies of *The Battler* are extant, which might prove another alias appearance of Larry Semon, they are unfortunately not available for viewing. One of the unaccessible copies is held at the *Zweites Deutsches Fernsehen*/Germany. My appeals to view the film were rejected by the TV station for "copyright reasons."

Oh, What a Man! (1927)

One of his last films to be released, Semon is playing opposite the great Gertrude Astor in *Oh, What a Man*. The film has only been available in its first reel form that was found and distributed by Paul Lisy's Videobrary about five years ago. Judged by its first reel the film is surprisingly fresh and entertaining considering Semon's downhill path in Filmland. Now, also the last 4 minutes of the second reel have resurfaced at the Nederlands Filmmuseum and already passed the process of restoration. The film makes an exception in that it was at the Museum for a while, and did not form part of the collector's party. Its Dutch title remains a mystery. Here is a summary of the freshly discovered footage:

Larry is sitting in the side car of a motorbike next to Notorious Nora (Gertrude Astor), who is driving like smoke. Larry is afraid. Both are in pursuit of two villains in a car speeding through dusty roads and large spaces. Finally Larry and Nora manage a shortcut to the villains. Larry jumps into their vehicle, takes a bag and jumps back into the motorbike. The two parties continue their race. When they come to a railroad bridge a train passes under. The bridge crushes with the car on it. CUT to an office where Larry and Nora sit

Illustration Slapstick! archive

"We finally finished the manuscript." They get up. Somehow Larry ends up setting fire to the heap of paper burning the manuscript to ashes. The End.

This is another Semon picture that disappointingly terminates on the plot's meta level. Semon used the same gimmick for *The Headwaiter* and recycled it with minor changes in *The Fly Cop* (1919) and, as if this was not enough, he did not even bother to exploit it in *The Agent* (1922). But be it as it may, the gaps in Semon's existing oeuvre are becoming smaller – and who knows what the Nederlands Filmmuseum has still in store! Since Elif is the only person having had the opportunity to watch the recent Semon rediscoveries, the concluding lines will be left to her:

"I especially found *The Headwaiter* a funny film. Some of the plotlines are kind of difficult to follow, but Semon is very charismatic in the role. *Oh, What A Man!* is particularly impressive because the female is driving, and there are some breathtaking stunts. The latter actually goes for *A Jealous Guy*, too, where there is great dynamics, for instance in the sequence with Semon rushing home hopping in and out of cars while getting into the chase with policemen."

Semon filmography and foreign titles revisited

Corrections

Several titles of my Semon filmography *(Slapstick! #2 and #4)* were erroneously marked as *not extant*. Whenever the foreign title proves to exist it is preceded by its original title for quick reference: The Man From Egypt (1916); There and Back (1916); Boasts and Boldness: Fridolen Ha Buon Cuore (Italy) (1917); Slips and Slackers: Ridolini Soldato (Italy) (1917); Roughtough and Rooftops: Ridolini e la Cassaforte (Italy) (1917); Tough Luck and Tin Lizzies: Les Joies de l'Auto (France) (1917); Babes and Boobs: Ridolini Sposo Felice (Italy) (1917); Meddlers and Moonshiners: Ridolini e i Contrabbandieri (Italy) (1918); Whistles and Windows: Ridolini e la Sartoria per Signora (Italy) (1918); Spies and Spills: Ridolini e il Cannone (Italy) (1918); Skids and Scalawags: Ridolini Innamorato (Italy) (1918); Boodle and Bandits: Ridolini e i Banditi (Italy)(1918).

An aspect that has led to wrong conclusions has been put straight by film historian Juan-Gabriel Tharrats: the distinction between Catalonian and Spanish Semon films cannot be maintained. The Tomasín films were Spanish pre-war distributions and the Jaimito releases were made in the 1940s by a Spanish distributor. The distributor inaugurated the series *Estrellas de ayer*[3], re-releasing Larry Semon films earning a fortune as he was ignoring any copyrights. The Jaimito/Tomasín titles must thus be assigned to Spain.

3: Stars of Yesterday

Semon and Nora on the motorbike: "The photo that helped disambiguate identification of the last 4 minutes of *Oh, What a Man!*" Source: [Král, 1969]

Additions
Assignable Titles

Meanwhile I have received further foreign titles from Juan-Gabriel. In the subsequent list the original titles again prefix the foreign titles. Every foreign title extant has been italicized.

Boasts and Boldness: *Presumidos y osados*; Slips and Slackers: *Equivocaciones y flojeras*; Plagues and Puppy Love(?): *Tomasín enamorado*; Babes and Boobs: *El rapto de la niña*; Whistles and Windows: *Sastrería para señoras*; Spies and Spills: *Jaimito el cañón*; Skids and Scalawags: Jaimito enamorado; Dunces and Dangers: Por un millón; Huns and Hyphens: *Jaimito con vida y sin boda* (incomplete); Bears and Badmen: *Jaimito contra la fiera negra;* Frauds and Frenzies: *Peligros a granel;* Scamps and Scandals: *Jaimito se casa*; Well, I'll Be: *Jaimito Sheriff*; The Star Boarder: *Jaimito presidiario*; His Home Sweet Home: *El robo del collar*; The Simple Life: *Jaimito campesino* (fragment); Between the Acts: *Jaimito maquinista*; Dew Drop Inn: *Jaimito esun listo*; The Grocery Clerk: *Jaimito dependiente droguero*; School Days: *Jaimito colegial*; The Suitor: *El pretendiente*; The Rent Collector: *Jaimito entre maleantes*; The Bell Hop: *Jaimito botones de hotel*; The Sawmill: *Jaimito enel aserradero*; The Show: *Jaimito en los varietés*; No Wedding Bells: *Jaimito entre Chinos a granel*; The Barnyard: *Gajaron los huevas*; The Midnight Cabaret: *Jaimito en el Tabarín;* Her Boy Friend: *Por un anillo de boda*; Kid Speed: A toda prisa; The Dome Doctor: El doctor de la cúpula; The Cloudhopper: El dominguero; The Perfect Clown: El perfecto payaso.

Unassignable titles

These presently unassignable titles come from HAPfilm catalogue which lists Dutch titles including their length. Elif has added a literal English translation, the attempted identifications are mine.

Zigoto als Bandiet (*Boodle and Bandits?* 290mtr); Zigoto als Chauffeur (295mtr); Zigoto als Kinderdief (*Babes and Boobs?* 275mtr); Zigoto bij den Kapper (At the hairdresser's – *The Dome Doctor?*, i.e. part of 2 reeler? 295mtr); Zigoto bij den Kleermaker (At the tailor – *The Gown Shop?*, part of 2 reeler? 253mtr); Zigoto de Galeifboef (Roughneck on a Roman Ship? 300mtr); Zigoto en de Smokkelaars (Zigoto and the Smugglers 287mtr); Zigoto in het Cabaret (264mtr); Zigoto in de Hanebalken (Under the roof truss 306mtr); Zigoto in de Wild-West (In the Wild-West 291mtr); Zigoto mijn Schattebout (Zigoto, My Cutie-pie 289mtr).

2 reelers: Zigoto bij de Langstaarten (With the Long-Tails [Monkeys???] 644mtr); Zigoto de Opperman (Leading Person?? 490mtr); Zigoto de Lustige Vagabond (The Funny Vagabond 615mtr); Zigoto heeft een Medeminnaar (Has a Lover 622mtr); Zigoto op de Dievenjacht (Hunting for Thieves 688mtr); Zigoto op de Planken (On the Shelves??? 665mtr); Zigoto, Sheriff in Angst (Zigoto The Frightened Sheriff – *Well, I'll Be...?* 666mtr); Zigoto Wordt Brigadier (Becomes a Brigader/Sergeant? 697mtr).

An updated concise list of foreign titles can be downloaded from my *Larry Semon Research Site* at:

http://www.uni-bielefeld.de/~csassen/Larrygallery/

The document is available in ps and pdf-format.

References

[Král, 1969] Král, P. (1969). Le Message de Larry Semon. *Positif*, (106): 28-33.

[Turconi, 1989] Turconi, D. (1989). Il Cinema Ritrovato: Filmografia di Larry Semon. In *Cinegrafie*, II Semestre, number 2, pages 35-70. Editrice Compositori Bologna. II Semestre.

COMING SOON
to the pages of
SlapStick!
Don't Miss It!

"HATS OFF!"

FADE IN
Metro-Goldwyn-Mayer trademark
FADE OUT
FADE IN
HAL ROACH PRESENTS
Stan Laurel
and
Oliver Hardy in
"HATS OFF!"
Copyright MCMXXVII in U.S.A.
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All Rights Reserved Under International Convention of Buenos Aires
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Passed by the National Board of Review
LAP DISSOLVE TO:
Directed by Hal Yates
Supervised by Leo McCarey
Photographed by George Stevens
Edited by Richard Currier
Titles by H. M. Walker
FADE OUT
FADE IN

Fade In Title:

The story of two boys who figure that the world owes them a living
But is about thirty-five years behind in payments

Fade Out
Fade In
Long Shot: of interior of cafe. Babe and Stan are being thrown out by manager. He hangs up card. He exits back into cafe.
Title:

Pals
One pocket between them – always empty

Medium Shot Stan & Babe picking up & putting on hats. They have on wrong hats.
Insert of sign. It reads:

Wanted Two Dishwashers

MS Stan & Babe. They look at each other & see they have on wrong hats. They change hats. They start out of scene.
LS Babe & Stan walking. Stan stops & looks down.
Insert of brick on paper.
Close Up Stan who turns, looks at sign then at window, gets an idea and picks up brick.
LS Stan picking up brick & coming to foreground. He starts to throw it but Babe rushes in and stops him.
CU Babe & Stan. Babe speaks title:

" – Curb your terrible passion – Control your wild Corsican blood!"

CU Babe & Stan. Babe speaks title:

" – Break the glass and you'll go to jail! –
Then what will become of me?"

LS Stan & Babe. Babe throws brick.
Insert of window. Brick comes in and breaks it.
LS Babe & Stan. They take it and exit out.
LS Babe & Stan go into doorway.
MS Stan & Babe looking back. They smile at each other. They see a sign & start reading it.
Insert: **Wanted – Snappy salesmen to sell washing machines, etc.**
MS Stan & Babe. They are reading sign. Stan speaks title:

" – What does it say? – "

MS Stan & Babe. Finlayson makes entrance from store & starts talking to them. He takes sign off of washing machine.
LS of the three: Stan takes cover off machine & water comes out & squirts Finlayson & Babe. Babe bawls Stan out.
CU Finlayson
MS Babe & Finlayson. Babe speaks title:

" – We're sorry, Boss – My secretary and I will accept this position – "

MS Babe & Finlayson.
LS the three Stan comes over & gets hold of washing machine. He & Babe carry it out & put it on truck standing at curb.
LS the three Finlayson speaking title:

" – Be careful! That machine's worth $175! –"

CU Stan & Babe. They get over okay.
LS Ford pulling out. Machine falls on Finlayson.
MS Stan & Babe drive in. They turn around & see it.
CU Finlayson on sidewalk with machine on top of him.
MS Babe & Stan backing car out of scene.
LS Finlayson with washing machine on top of him. Babe & Stan back Ford in. They get out & put machine back in Ford. They pick Finlayson up then get back into auto.
CU Finlayson who speaks title:

" – I warn you again! – Be careful! – "

LS Ford pulling out. The machine falls out again & lands on Finlayson.
FADE OUT.
FADE IN:
LS Four-door apartment. Stan & Babe are carrying machine into one of doors. Stan knocks. A door on either side opens. They see it & carry machine over there & knock. The door they just left opens. They see it & carry machine over there & knock. The door they just left opens. They pick up machine & carry it back. They knock & a door in center opens. They see woman & take the machine to that door. They knock & the door next to them opens. Babe discovers it & they carry machine to that door.
CU Stan & Babe at door. Stan starts to knock & Babe starts to explain something to him. He knocks.
LS Them carrying machine to next door. Stan starts to knock & Babe starts to explain something to him. He knocks.
LS Them carrying machine to next door. The door opens where they just knocked. They see woman & take it. They don't know what to do.
CU Stan & Babe. Babe explains to Stan what to do. Stan does just the opposite.

LS Stan & Babe at doors. They both knock on the two center doors. Two end doors open. They run for these and doors but they are closed by the time they get there. They knock at end doors & two middle doors open. They run to get to these two middle doors. By that time they are closed. They start sneaking to end doors again. They knock at all four of them. Then they start running to all the doors. During meantime the women close doors. They pick up machine & carry it down to steps & then two end doors open. Stan & Babe run to opposite doors. They start talking to women. They both come back to machine & try to get it. Both want it but in meantime women again close doors.

MS Stan & Babe. They both throw hats down. Babe gives Stan devil & they cross back of machine. They pick up hats. They are wrong ones. They exchange hats & push machine against wall.

LS Babe taking Stan over to door on one end. Two women on other side come out & exit. Babe takes Stan across to other side & other two women exit from building. They go into routine of knocking on all doors. A cop makes his entrance. Cop walks up, stops & stands there watching them.

MS Stan & Babe. Cop in foreground. They are knocking on doors. They start kicking doors & Stan kicks his open. He sticks his head in and looks around. Babe discovers cop. Stan turns around & sees cop. He does silly grin. They go to washing machine & pick it up.

LS Babe & Stan as they exit past cop with machine. They start running.

FADE OUT.

FADE IN

LS Street as Stan & Babe drive in. There is woman (Anita Garvin) on sweeping sidewalk. They get out of Ford & walk up steps of house.

CU Stan & Babe knocking on door. Woman opens door. Stan starts speaking to her & Babe stands by watching him. Finally Babe stops him & he starts talking to woman.

LS Woman slamming door. Their hats fly off. Their hats out of scene.

MS Them entering to foreground & pick up hats. They have on wrong hats. Babe sees this & they exchange. Babe bawling Stan out.

MS Woman at head of stairway yelling.

CU Stan & Babe as they look around. Stan looks off & sees...

Iris (long) shot of woman at top of stairs

CU Stan & Babe. Stan points off & Babe looks & sees...

Iris LS woman at top of stairs. Iris opens up & shows her standing at top of long flight of stairs.

LS Woman who speaks title:

" – Come on up here – "

CU Stan & Babe as they make exit.

MS Woman at top of stairs backing off.

LS Hill & stairway. Babe & Stan carrying washing machine start up stairs.

CU Woman watching them.

MS Stan & Babe making entrance with washing machine. Babe stumbles & his hat falls off. He turns around & sees:

LS Hat falling all the way down stairs. It lands in street.

CU Stan & Babe watching hat. Babe speaks:

" – You get it – "

CU Stan & Babe. Stan looks down & sees:

LS Stairs & hat in street below.

CU Stan & Babe. Babe speaks title:

"– The slightest exertion and everything goes blank with me – "

CU Stan & Babe. Stan starts crying.

LS Stan starting out. Machine slips & Babe gives him Hell. Stan comes down steps. Babe starts struggling with machine.

CU Babe struggling with machine. Machine runs out of scene with him following it.

LS Stan on with washing machine coming in. It hits him in back, he falls over. Babe comes rolling in to Stan. They look, see:

LS of stairs with woman at top.

CU of Stan and Babe. Babe does a silly grin.

MS Stan & Babe. They get up and put on wrong hats. Stan picks up machine & they exchange hats.

MS woman at top of stairs.

LS shooting down stairs, Stan & Babe are carrying washing machine.

MS woman as she sits down.

LS Stan & Babe carrying machine up steps.

LS top of steps. Woman is on as Stan & Babe make entrance.

MS of the three. They tip their hats & woman speaks title:

"– Will you mail this letter –"

MS of the three. They take it & Babe takes letter & speaks title:

"– Would you be interested in the world's most sychronistical washing machine? –"

MS three. She speaks title:

"– I would not – I have my own Chinese –"

MS three. Woman makes exit. They look at each other & then turn & look down stairs.

LS stairs.

LS Stan & Babe looking down. They take a long breath, pick up machine & start down.

End Part One, "Hats Off!"

Part Two, "Hats Off!"

LS shooting downstairs. Babe & Stan carrying machine down.

MS shooting upstairs. Stan & Babe are carrying machine & are coming towards camera.

LS shooting down. They are carrying machine. They both stumble & their hats fall off. They pick up hats and put them on. They discover they have on wrong hats & they exchange. Then they start down stairs again with machine.

MS woman coming running in.
Insert of stamp in her hand
MS of her yelling.
LS Stan & Babe at foot of steps. They turn around and look up.
MS woman as she yells and motions for them to come up.
LS Stan & Babe putting down machine. They look up & Babe speaks:

"– Maybe the Chinaman sprained his back – You go up an' see –"

LS Stan & Babe on. Stan turns around & looks up.
LS woman. Standing at top of stairway.
LS Stan & Babe. Stan starts crying. He exits out of scene.
LS Shooting down stairway. Stan is coming up slowly.
MS Babe at bottom of stairway. He leans on machine & it rolls out from under him. He falls & gets up & jerks machine back again. He looks at it and leans on it again. Again it rolls out from under him and again he spills. He looks at machine and gets up. He is madder than ever. He pulls it back into set kicking it.
LS shooting up. Stan is going up steps slowly. He is about all in.
LS shooting down. Stan gets on his hands & knees and crawls up. Stan sits down and Babe motions for him to go on. He picks up a rock and throws at him. Stan gets up and starts up steps. As he gets near top he gets on a bum dignity and fixes his tie.
MS of woman at the top as Stan makes entrance. He comes up to her. She speaks title:

"– I forgot to put a stamp on my letter –"

MS of woman and Stan. Stan looks at her. He turns around and yells to Babe at the bottom.
MS of Babe who is still leaning on machine. He takes it.
MS of Stan and woman. Stan motions for him to come up.
MS of Babe who looks at machine and claps his hands and speaks:

"– Great kid! He's made a sale! –"

MS of Babe picking up machine and starts out of the set.
LS of steps shooting down. Babe is coming up the steps carrying the machine. He stumbles and drops machine.
MS of Stan and woman. Woman sits down. Stan speaks title:

"– I wouldn't be surprised if he stopped to demonstrate –"

MS of woman and Stan.
LS of Babe carrying machine up steps. He sets the machine down and it rolls down steps. He goes after it.
CU of Stan.
MS of Stan and woman. She speaks title:

"– He's sure gettin' a lot o' mileage outta that machine –"

MS of Stan and woman.
LS of Babe picking up machine & starts up again.
MS of Stan and woman.
LS of Babe carrying machine.
MS of Stan and woman. They get up as Babe comes in carrying machine. He sets it down.
MS of the three. Babe starts talking as if to make a sale and Stan shakes his head no. Babe stops and looks at him. Stan speaks title:

"– She forgot the stamp – and you've got the letter –"

MS of the three. Woman offers him stamp. Babe looks down & sees...
LS shooting down on the steps.
MS of the three. Babe hits Stan in nose. It knocks his hat off. Stan starts crying. Woman hits Babe in nose. She takes letter from him and speaks:

"– You're the kind of man that always thinks of himself first –"

MS of the three. The woman exits. Babe starts crying. They pick up machine and Stan speaks title:

"– I'm growing fond of this thing –"

CU of Stan and Babe as they exit down stairs.
LS shooting down. Babe and Stan are carrying machine down. Stan's legs are giving away.
MS of Stan and Babe coming towards camera. Stan speaks title:

"– It might be worse –"

MS of Stan & Babe. Babe speaks title:

"– Yes – we might be selling tractors –"

CU of Stan & Babe as they exit past camera carrying machine.
LS of the bottom of the steps as they come in carrying machine. They put it down. They are both all in. A woman makes her entrance. She comes up to Babe and speaks title:

"– I would love to have a demonstration –"

LS of the three. Babe speaks title:

"– Where do you live? –"

LS of the three. She points up the hill and she starts up the steps. Stan kicks her in the fanny. She takes it, turns around and comes down a step. She hits Babe in the nose. It knocks his hat off and she makes a motion at Stan and his hat goes off. She exits up stairs.
CU of the two. Babe speaks title:

"– Thinking of myself again –"

CU of Stan & Babe picking up their hats. They exchange before they put them on. They put the wrong hats on. Babe sees this. He takes off hat and hands it to Stan. Stan does the cross and gives Babe back the same hat. They pick up machine.
LS of them picking up machine and carrying it to the foreground. They put it down and Babe calls Stan to the front of machine. Babe takes off hat and hands it to Stan. Stan takes off his and does cross. Babe catching him and says he wants that hat. Stan does another cross and hands him the wrong hat. Babe discovers it and throws it to the ground. Stan does the same with Babe's hat. Babe pushes machine over and kicks Stan's hat out of the scene. Stan runs in and kicks Babe's hat out of scene. They both exit.
LS of hats on ground. Stan and Babe come in and kick them both out of scene. They make exit.

CU of traffic button in middle of street. Babe's hat rolls in and lands on button.
LS of street. Stan and Babe push each other around. They are trying to keep each other from stepping on hats. Babe steps on Stan's hat. Stan starts running for the other one. Babe grabs him and they push each other around. Finally Stan pushes Babe down and Stan comes in and kicks button instead of hat. He grabs his toe and sits down on ground and is in very much pain. Babe comes in and gets his hat and looks it over.
LS of machine lying in street. Finlayson makes entrance & looking it over.
LS of Stan & Babe in street.
LS of Finlayson coming to foreground. He is watching them as a steam roller makes entrance and goes over to machine. Finlayson takes it and turns and sees what has happened. He runs over to machine.
MS of him looking at machine. He picks it up and drops it again. He turns around and makes exit.
MS of Stan and Babe. Babe laughs and hits Stan on shoulder. Babe puts out his hand to shake but Stan gives him a razzberry. Babe knocks

Stan's hat off, and Stan knocks Babe's hat off and they start pushing each other.
LS of Stan & Babe pushing each other. Finlayson makes his entrance. He speaks to them and Stan knocks Finlayson's hat off. A man makes entrance. He talks to Stan & Babe and turns and speaks title to Finlayson:

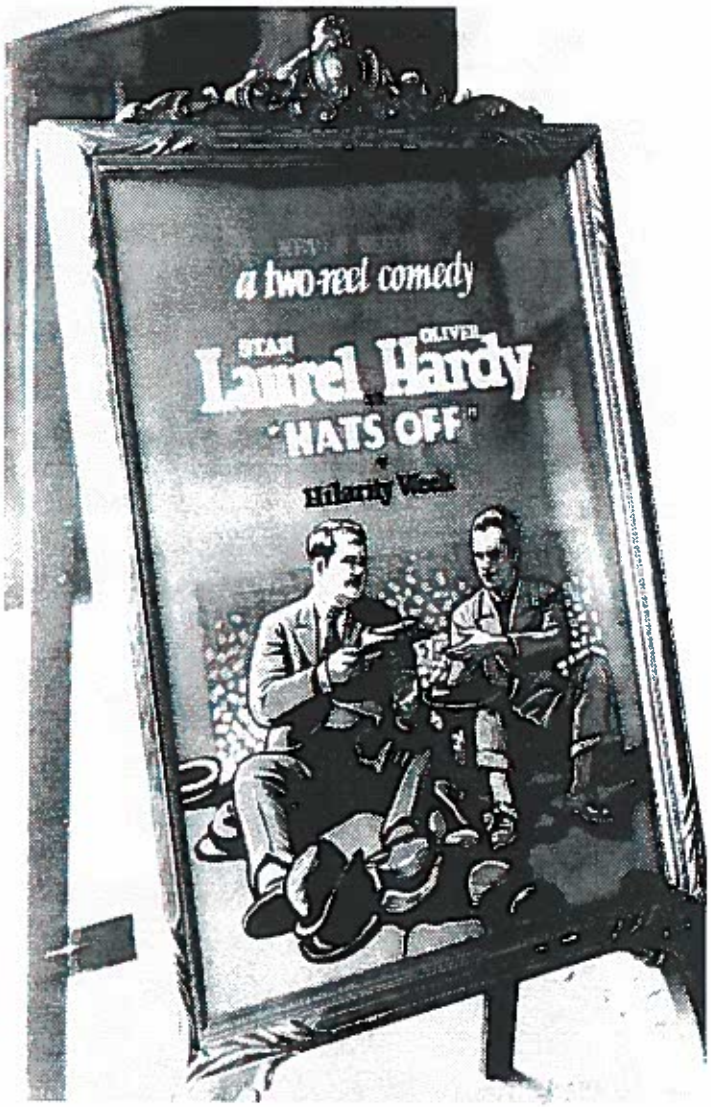
"– I saw the whole thing – it was all your fault! –"

CU of Finlayson and man. Finlayson knock's man's hat off. The man knocks Finlayson's hat off.
LS of Finlayson picking his up. He goes over to man and tells him to watch him. Then he steps on man's hat. Finlayson runs out of scene. Stan points to a rock and the man picks it up.
LS of Finlayson running down street. The man is in the foreground. The man throws rock and Finlayson's hat drops off. Finlayson steps on it and exits.
MS of Stan, Babe and two men on. A man with a plug hat makes entrance and speaks title:

"– I saw everything! –"

MS of Stan who knocks his hat off. He knocks Babe's hat off. Another man makes entrance and talks to Stan and he knocks his off. The man turns and knocks another man's hat off. Babe knocks Stan's hat off.
LS of other men coming in. Each gets his hat knocked off. It ends in a free-for-all.
MS of officer. Makes entrance and looks off and sees:
MS of everybody knocking everybody's hats off.
MS of officer making exit.
MS of officer making entrance. He talks to Babe and Stan turns and knocks his hat off. He takes it and turns and knocks off plug hat. There is a big crowd on, all knocking each others' hats off.
LS of crowd. Stan comes to foreground.
CU of Stan who looks off and sees:
LS of man standing on corner.
LS of Stan making exit.
LS of man on corner.
LS of Stan making exit.
LS of man on corner. Stan runs in and knocks his hat off. Stan runs back towards and past camera.
LS of crowd still at it. Stan makes entrance and gets right into the center of it.
LS of man on corner. He is putting hat on. A man comes around corner. The other man goes up and knocks his hat off. The other man knocks his hat off with cane.
LS of crowd still at it. Cops come in and drive all out except Babe and Stan. They are lying down but come to a sitting position and look at each other and change hats as we fade out.

FADE IN **The End** FADE OUT



This has been yet another rare lost silent comedy, one we all hope will eventually turn up!

My thanks to Cole Johnson for sharing this actual cutting continuity script and to Alex Bartosh for the accompanying illustrations.

SteveR/Editor

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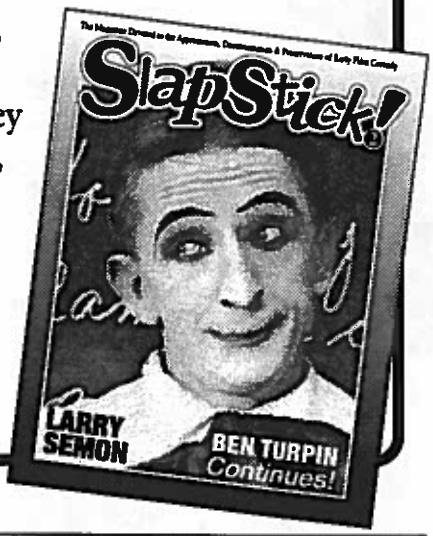

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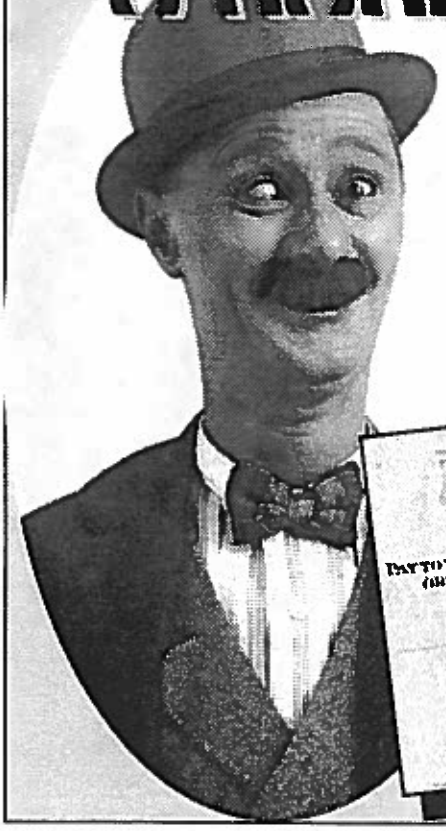

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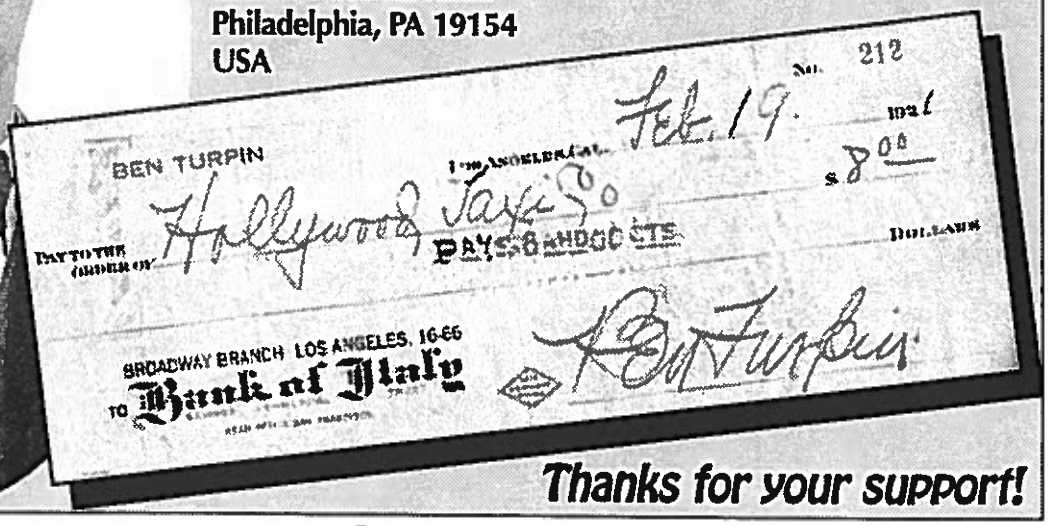

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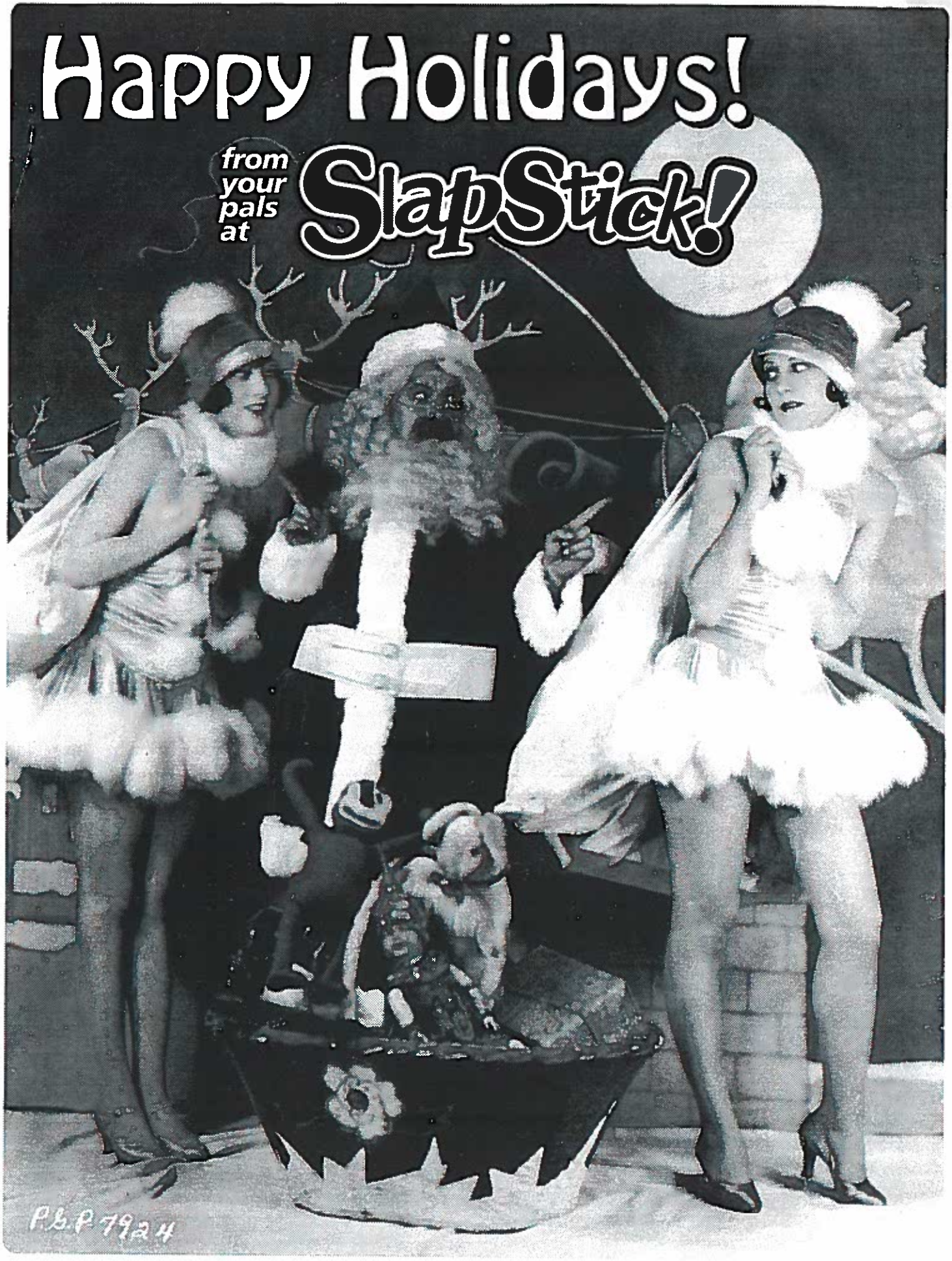
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